

unpacking eviction

issue 3, vol. 53, april 2004

WOLONI



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Canberra ACT 2600

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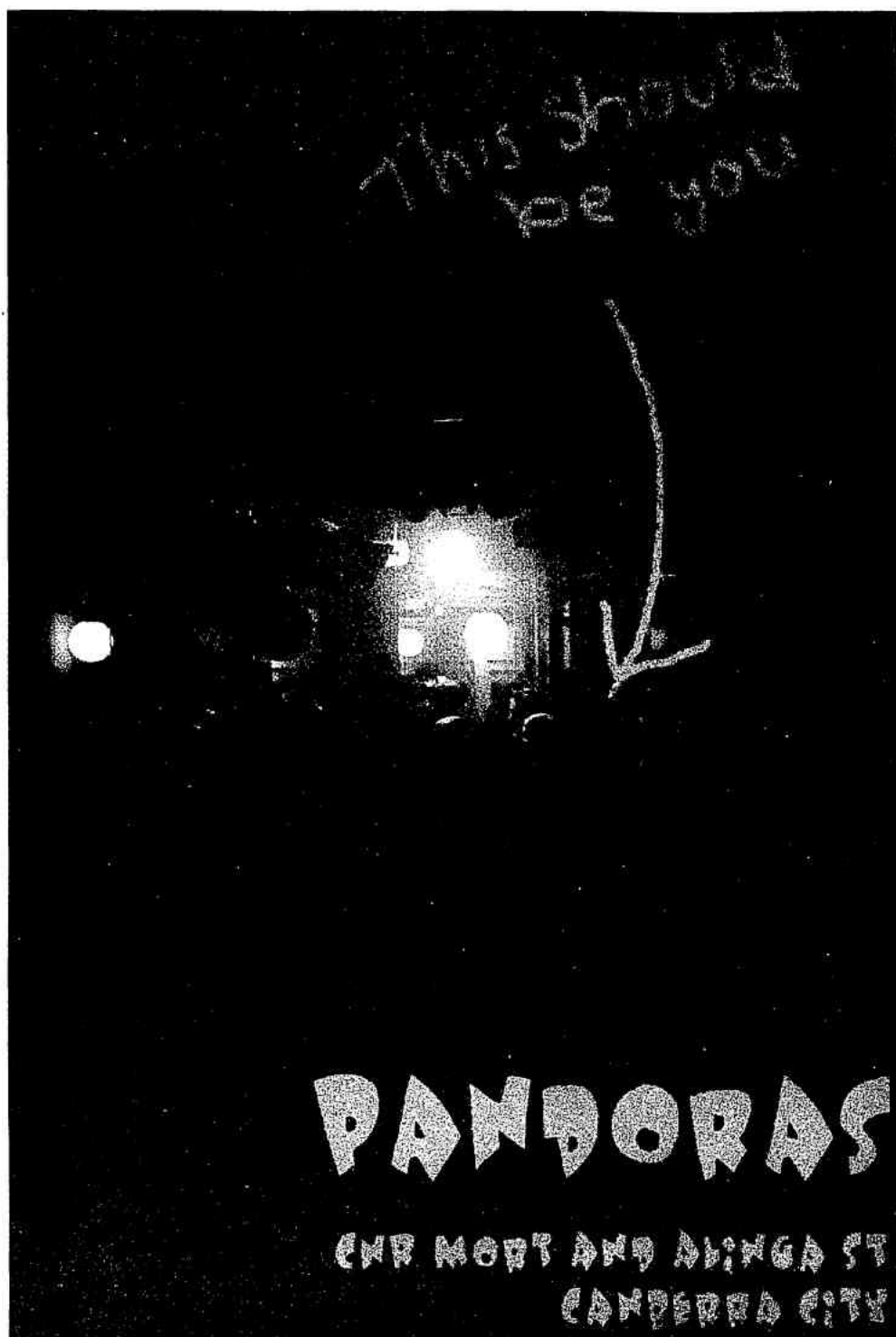
Canadian Education Centre, Canadian High Commission
Commonwealth Avenue, Canberra ACT 2600, AUSTRALIA
Telephone: (02) 6270 4051 Facsimile: (02) 6270 4083
Email: studvincanada@dfait-macsi.gc.ca
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MURPHY'S SHOOTERS PUB AND NIGHTCLUB



EVENTS

WEDNESDAY:	*** UNI NIGHT *** PRESENT YOUR UNI ID CARD AND PAY \$3.00 FOR BASIC SPIRITS.
THURSDAY:	*** TOSS THE BOSS *** • ORDER DRINKS • BOSS TOSSES COIN • YOU CALL CORRECTLY DRINKS ARE ON THE BOSS • YOU CALL INCORRECTLY YOU PAY FOR THE DRINKS (9:30PM - 11:00PM)
FRIDAY:	PRESENT YOUR UNI ID CARD AND RECEIVE FIFTY CENTS OFF ALL DRINKS.
SATURDAY:	*** LIVE BANDS ***

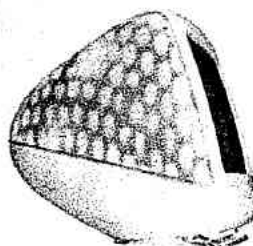


PANDORAS
CNR MOFF AND ALINGA ST
CANBERRA CITY

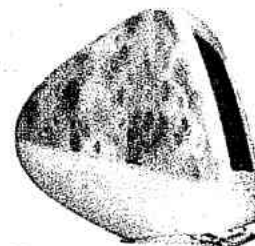
New Owners

New Management

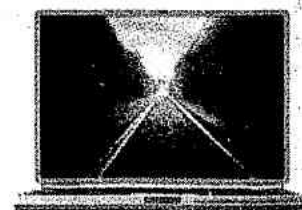
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UNI BAR

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C.U.B CAR & BEER PRIZE DRAW
 + TEN HORSE FOUNDATION

Thursday 12th April
ME THE CONQUEROR
 + SPOONFED & RECIPE

Friday 13th April
PLUMP DJ'S
 + CHRIS FRESH, ARCHIE AND MORE

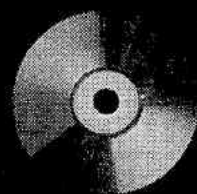
Wednesday 18th April
RUFUS STONE

Thursday 19th April
GRADUATION BALL
 (CLOSED TO PUBLIC)

Friday 20th April
FORT
 + SUPPORTS

Tuesday 24th April
GLOBALHYPE
 FEATURING MC SKANDAL (U.K)

COMING SOON:
 JOHN BUTLER TRIO
 MATT CORCORAN
 THE SCREAMING JETS



ANU Uni Bar

Phone: 6125 3660 Concert Line: 6125 2546 Website: www.anuunion.com.au

Doors for all concerts open @ 8pm (unless noted). All concerts are 18+ and photo ID must be presented.

editors: mark thomson and penny jones **art director:** merryn spencer
features editors: miranda tetlow and lexi metherell **entertainment editors:** lexi metherell, mathew kenneally, miranda tetlow and amber beavis
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thanks to: peter still for saving our computers and answering our phone calls even at inconvenient times. the africa club for the barbeque and the awesome music.

woroni is the official paper of the ANU students' association, but we still have alternative cred. we're always on the lookout for new contributors. contact us on 6248 7127 (phone), 6125 3967 (fax) or at woroni_articles@student.anu.edu.au. feel free to drop into our office in the students' association building, next to chifley library.

the opinions expressed in *woroni* are not necessarily those of the editors or of the students' association, which has none. no quails were buggered to death in the making of this paper.

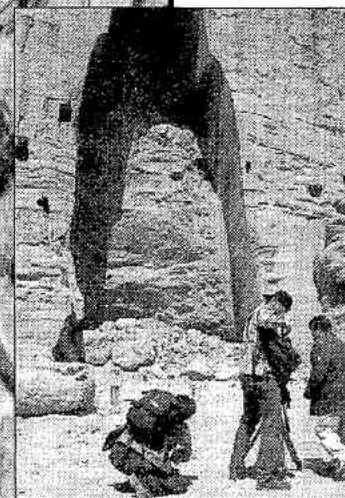
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10 destruction by purity

it's too late for afghanistan's priceless buddha statues, but what about its citizens, asks **andrei seeto**.



14 walking her talk

hardened journalist **nicholas johnson** interviews directory shirley barret and emerges a devotee. this is his story.



18 room with a view

college life isn't all pub nights and perfect match. residents at fenner hall have to deal with dodgy facilities and eviction threats. **amber beavis** investigates.

20 so you wanna busk?

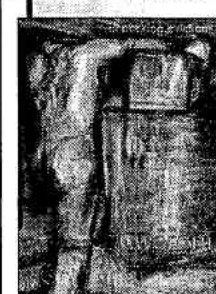
peer beneath the costumes and learn the secrets of the trade with veteran busker, **merryn spencer**.



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cover:



merryn spencer

melbourne uni says no to fellatio

penny jones

Student unions in Victoria are on the defensive after cancelling Machine Gun Fellatio gigs, on grounds of sexism and homophobia.

The band's 13 March show at Melbourne University angered elements of the university community. Student Union Women's Officer, Sharon Simon, told *Woroni* of her reaction. "I didn't get a look at the whole show, but this is what I saw. Christa Hughes [Machine Gun Fellatio guest vocalist] came in wearing a nurse's outfit, stripped to a bikini, and then took off her bikini top. The men in the band remained fully clothed, and were really violently fucking their instruments. They were behind her, using her to get it off with their instruments. We didn't hire a strip show; we hired a music act."

Kate Johnson, Higher Education Women's Officer at RMIT, added, "this type of performance perpetuates the common belief in our society that women are objects for male gratification."

Christa Hughes, however, argued that cart wheeling around a stage with moustaches painted on her breasts

was more parody than exploitation. "It was my idea to do it... if anything it was always meant to be a surreal image rather than a sexual statement," she said. Male members of the band had also had their nude moments on stage, with Chit Chat Von Loopinstab performing with a stuffed toy tied to his penis. Hughes expressed disappointment at the ban on her cartwheels, performed seven in a row, topless, wearing high heels. "It's so upsetting. Freedom to the cartwheel."

Also deemed sexist were the posters the band uses as a backdrop. One of them showed two women involved in a fight, under the title, 'Slam that Tit'. According to Vicki Kasidis, President of Swinburne University's Student Union, "we realise that there is a fine line between art and pornography or the subversive and offensive but the themes of visual entertainment were undoubtedly based on a stereotyped male fantasy."

Yet, as Machine Gun Fellatio spokesman Chit Chat Von Loopinstab pointed out, the backdrops - including 'Slam That Tit' - were blown-up covers of rare gay and lesbian ro-



report sounds warning bell

madeline moss

Concerns over the state of Australia's universities were again raised in March, this time in the form of an independent study conducted by the Canberra based Australia Institute. The Institute, established in 1994, aims to provide independent research and policy analysis and thereby raise public awareness and facilitate debate on certain key issues. In the report, *Academic Freedom and Commercialisation of Australian Universities*, academics from 13 universities Australia-wide were surveyed. Of these, 73 per cent expressed concern about the state of academic freedom, and in particular, the major deterioration of this freedom over the past four years. Australia Institute Executive

Director Dr Clive Hamilton went so far as to suggest that "this study sounds warning bells for the university sector."

Dr Hamilton stated that those academics who participated in the survey defined academic freedom as "the right to teach, research and publish contentious issues... And to feel supported by the institution to speak on social issues in areas of their expertise without fear or favour." With this in mind, 17% of academics surveyed stated that they had been prevented from publishing possible controversial research findings, and 49 per cent said they had encountered a general reluctance within their university to criticise those institutions which provided research grants and

new queer book

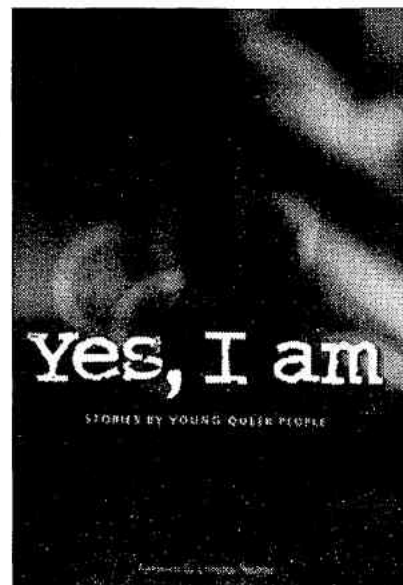
aveline rubinshteyn

Members of the ANU Queer Collective and ANU students contributed to a book, *Yes I Am*, that was launched recently by Brendan Smyth, Minister of Urban Services ACT and Deputy Chief Minister. Attending the launch were over 80 people from various queer organisations.

Yes I am is a book with contributions by young gay, lesbian, bisexual and queer people. It contains poetry, artworks, and photography, diary entries and stories. The book is intended to provide a forum for young people to express experiences they may not get the opportunity to articulate. It contains stories about young gay, lesbian and bisexual people coming out that are depicted in a positive light. The book was funded by the AIDS

Action Council and Healthpact.

Copies of the book will be available from the ANU Sexuality Department.



mance novels.

After the controversy at Melbourne University, RMIT agreed to ban the show. Swinburne University decided to do the same, unless the band removed the "offensive nudity elements". When the band refused, the show was cancelled.

Soon, media all over Australia, from Triple J to *The Australian*, were running stories on the 'strip-tease scandal'. The attention was overwhelmingly negative, portraying the student unions as neo-conservatives phobically afraid of nudity.

Vicki Kasidis claimed that her student union had many supporters, with hundreds of people calling in support of Swinburne's stand against sexism, racism and homophobia. She added, "We are surprised how much media attention the issue has received. It is our hope that in the future issues about higher education will receive coverage with big pictures in the media, or do they expect us all to rally topless?"

In spite of attempts at banning the show, Machine Gun Fellatio subsequently performed at Sydney University and University of Canberra.

library facelift

amber beavis

After several months of work in 2000, the new wing of the Hancock Library has been opened to the members of the university. Designed to increase the capacity of the library to store books and journals, the new wing has allowed for the addition of further reading/study space including larger tables, group study rooms, individual carrels and armchairs. In addition, the space made available in the old wing by the relocation of computing facilities and seating, will allow for an increase of 30% in book capacity. Computer facilities in the Science Library will also increase, a new computer lab consisting of 30 I-macs computers, being opened. This will be supplemented by the creation of a ten-computer 'Flexible Learning Studio' to be used for the purpose of training seminars and tutorials.

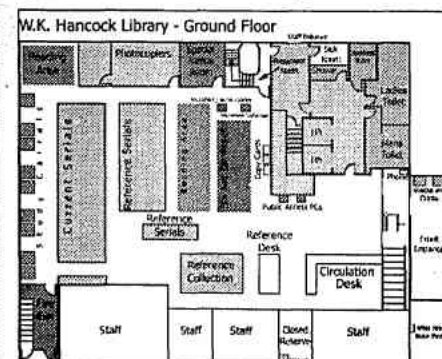
The new wing has been built to provide a comfortable study environment and is available for a number of other uses such as conferences, seminars and functions. At present, the building is being primarily used as study space but will have additional furnishings and books moved to it by the time of its opening. The new wing was opened by the Vice-Chancellor, Prof. Ian Chubb, on 6th April.

Note of interest: The thermostat on this building is of a superb standard! We may all forget falling into a stupor from the heat or catching a chill from the cold: an ANU first!

financial support.

Other areas of concern expressed by academics in the survey were increasing workloads and the effect that this would naturally have on the amount of research that would be conducted, as well as a general swing towards conducting research into "safe" areas rather than "curiosity driven ones". The emphasis increasingly given to those courses attracting full-fee paying students was also listed as a point of concern by many academics.

With students around Australia and indeed here at ANU also constantly raising questions about the general standard of higher education, the most recent study offers evidence that academics share their concerns.



students occupy anutech

mathew kenneally

On Thursday, a demonstration was held at the ANU in conjunction with the National Union of Students (NUS) National Day of Action. The focus of the event was to refute the Liberal government policy towards higher education. The NUS press release called for an end to corporate control of universities, abolition of the fees system, free education, and an end to attacks on staff. The ANU Education Department organized the rally on the ANU campus that was attended by around 80-100 students.

Left Labor Club President Ben Phi (who spoke at the demonstration) stated that the demonstration was about "calling for an abolition not just a freezing of the faculty debt...[and] demanding a fully funded free public education system, which is equitable". Ben Phi emphasised in his speech that the corporatisation of education would lead to cuts in courses that did not serve corporate interests.

The speakers at the rally covered issues including the freezing of the faculty debt, the injustice of HECS and fee paying university places, corporatisation of universities, and

the benefits of direct action.

Following the demonstration, the activists held an occupation of ANUTECH. Education Department Liaison Officer Amrita Malhi said that the reasons for the occupation were, "it was unreasonable that there is a building on campus that students were unwelcome at unless they were paying fees... we were also trying to make the point that education is not for profit."

The protestors issued three major demands to the university administration, which were to end the teaching that occurred at ANUTECH, stop the corporatisation of the university, and abolish the faculty debt.

The administration has agreed to allow students a public forum with the Vice Chancellor Ian Chubb where these issues will be covered.

Education Department Liaison Officer Amrita Malhi stated that "the outcome is that the rally was three times larger than last year which is already a victory, and now we have a promise from the administration that there will be a public forum for students to discuss these issues instead of behind closed doors." She

also added that, "if the administration doesn't hold to this promise we'll just have to wreak more havoc on campus."

Mr Burgess, who negotiated with the activists, said the Vice Chancellor may be able to meet with students and discuss their concerns provided it was in a "constructive forum".

The ANU Students' Association endorsed the rally, but has expressed disappointment regarding to the occupation. SA President Maciej Wasilewicz told Woroni that the ANU Student's Association did not endorse the occupation. Education Officer Charles Marimuthu stated in his report to the Student Representative Council "Regrettably, some students sought to use this opportunity [the demonstration] to highlight student concerns to occupy ANUTECH. This occupation was in no way supported or endorsed by the Students' Association."

Maceij Wasilewicz also added that the activists had not requested a public forum through the Students' Association before holding the occupation.



Pictures (from left) Mehdi Chebil, Brent Walters.

equity and diversity census controversy

alexi metherell

The discrimination and harassment census conducted at the ANU has been described as "disappointing", by Doug Kelly (NTEU President), as "it doesn't deal properly with workplace bullying."

Although the census has been fully approved by the ANU Human Research Ethics Committee, the National Tertiary Education Union (NTEU) was not regarded as a "stakeholder" during the development of the census. They feel that the census excludes questions of discrimination and harassment of staff by other staff. Kelly said there have been cases of "screaming abuse at people, denigrating people and pressuring people to work

beyond their responsibilities." The pressure to mark leniently has also been a concern.

Doug Kelly mentioned the NTEU's concern that there may be false accusations. "In every survey you get strong opinions about individuals. The problem here is that the charges are anonymous and can't be backed up or tested." The NTEU does not want investigations based on anonymous information launched at staff which according to the NTEU was a practice of former ANU Vice-Chancellor Deane Terrell. The NTEU asked that this would not happen as a result of the ANU's discrimination and harassment census, and has been assured by the director of the equity and diversity unit that it was

not their practise to investigate anonymous allegations. Kelly said "We support all measures which guarantee proper treatment for students and we in no way condone misconduct, but we also believe in fair procedures."

The security of the on line version of the census has also been criticised by some members of staff. Whilst there are measures to ensure confidentiality of census responses to the electronic version, it "depends on trusting that this process will be faithfully carried out." The paper version should be used if an "absolute guarantee of confidentiality" is required.

The census can be found at: <http://www.anu.edu.au/census/>.

in brief

how to impress a judge without even trying

A New Zealand woman recently pushed courtroom behaviour to a new low. Rhonda Samoa thought that it would be appropriate to answer her mobile phone in the dock when it rang during her questioning. Ms. Samoa was in court on drug possession charges, and chose to wear a t-shirt with a marijuana logo and message on it into the court. When questioned by the judge about the fashion statement, Ms. Samoa said that it was a crime in itself that cannabis was not decriminalised. Both of these incidents gave the judge an indication of the accused's miscomprehension of the seriousness of the court appearance, which was confirmed when Ms. Samoa answered her phone yet again while the Judge was reading out her sentence. Luckily for Ms. Samoa, her courtroom behaviour did not add anything to her sentence, but Judge Watson did give her a very stern talking to.

donkey love

The age old problem of male impotence was given an experimental spin by a 52 year old Turkish man by the name of Mehmet Esirgen. Having suffered the affliction of sexual impotence, Mehmet decided to take things into his own hands, chiefly by bringing home a donkey, amputating its penis, and running around his village with the organ in his hands begging for a doctor to perform an implantation operation. It seems that Mehmet's family could bear this penis envy the first two times he did it, but the third time he brought a donkey home for dinner his son was so annoyed that he shot Mehmet in the leg. Mehmet survived, but there is no word on the plight of the innocent donkeys.

would you like dumb with that?

It seems that they breed them stupid in Danville, Kentucky, USA. Earlier this year a Dairy Queen customer successfully paid for her meal with a \$200 bill which featured a centre picture of everyone's favourite Texan, George W. Bush. Having ordered a meal to the fine tune of \$2.12, the customer handed over the "money" and promptly received \$197.88 in change. The FBI said it would not file counterfeiting charges as the bill was so crude that it would be difficult to prove to a jury that it could be confused with real currency. The last word on this tragic case was that the unnamed Dairy Queen employee who accepted the bill would be working off his debt of \$197.88 until 2009.

by ali jenkins

ian veru's view on welfare

ian veru

Welfare the scourge of the poor, theft from the rich, and the downfall of the economy. Welfare reform is the last great frontier that John Howard must cross on his ideological mission to save Australia from the socialist policies of the Hawke/Keating Labour. After 5 years we no longer cow-tow to Indonesia, not do we have unions that run the country, and nor do we tax the shit out of the rich. But we still have Welfare. Well I say LET'S GET RID OF IT and here is my plan,

First what is wrong with welfare.

Think about it if you could sit at home watch TV, and get paid some money would you go out and work? NO! Welfare stops people from working it encourages laziness and stops people from working.

1) Welfare leads to what I call hippies, or dole bludgers. You've seen them dreadlocks, torn jeans, skateboards, drugs etc etc. All they do is drink and go to rave's and collect dole payments out of MY, and YOUR hard-earned tax dollars. Of course none of these activities are undertaken by middle-class students, excluding your Chardonnay sipping hippy-socialists.

2) Welfare is racist,

it was **MUTUAL OBLIGATION**, which everyone in Australia knows is a good thing.

3) Welfare is crime. People on welfare don't want to work so what do they do, they commit crimes. After they've grown their hair, taken their drugs, drunk their beer they go out and mug upstanding citizens and cause crimes. **THIS IS A FACT.**

4) Welfare is bad for the economy. We all know the economy is the most important thing in the world. We SPEND 40% of our BUDGET on WELFARE. We spend this money on the crappiest, most unproductive people in our economy. This money could be given to the rich who are productive. Look at America, their 8-year economic boom was clearly inspired by the conservative plan to cut welfare in 1996. Welfare is dragging Australia's dollar down.

5) Welfare creates

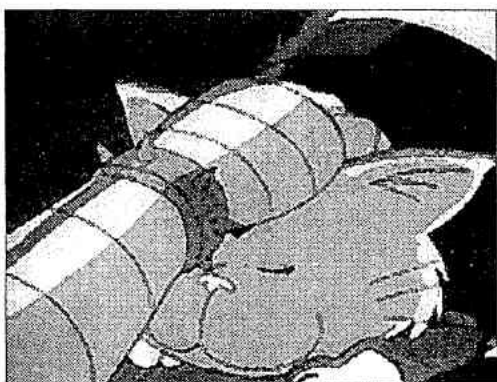
which they spend on designer clothes and live in a MANSION provided for by the housing commission.

6) Now we know that welfare is bad, but what do we do about it, well I say we need to give the poor a purpose, we need to put the poor to work, we need **MUTUAL OBLIGATION** (not slave labour).

7) Work or Starve: This is a simple principle if you do not work, you do not eat. The welfare system has made the Australian poor people soft, they always

know that the next meal is coming from their dole payment. I mean how many Australian poor people have you seen going through dumpsters, eating whole lemons, or olives, NONE!

8) The **WORK OR STARVE PROGRAM** will lead to job opportunities. For example some unemployed dimwits will learn how to build a winter Olympic bobsled track (if they aren't too stoned at the time) which could lead to great job opportunities if Australia gets a second Olympic bobsled team. (PS: To all you commies out there



a job is where you work for money not get something for nothing).

9) We need to get the working-class voting liberal. **WELFARE** is bad for workers.

Why because

they work and then give their money to the **MUTUAL OBLIGATION PROGRAM**. If it weren't for unions, all working people would support the **WORK OR STARVE MUTUAL OBLIGATION PROGRAM**.

10) We need to reinvigorate the family. The family is the best middle class welfare system this country ever devised. I got stuff from my family because they worked for it, I didn't go to the government, I went to my dad. **EVERYTHING I HAVE TODAY IS BECAUSE MY PARENTS WORKED FOR IT AND GAVE IT TO ME.**

11) People need to stop getting education and health-care for free. How can they value something they get for FREE! I say if a parent cannot afford to educate their kid, they come to school once a day and work for an education. Same goes for uni-students, if you cannot afford textbooks get a job at uni. For example I have sat in several lecture theatres that are poorly cleaned and I believe we could use a work or starve cleaning service. I may actually get to see some of the campus commies do some work. Same goes for health care if you cannot afford go down to the hospital and clean up after those lazy unionized nurses. Its time to give the poor a purpose not a hand out.

12) We need to stop giving the unemployed money. When you give them a check they can spend it one clothes, shoes, designer clothes, heroin, raves, toys for their children etc etc. I say we give them woolwoorths food vouchers, Clothes vouchers, and the occasional book voucher, of course only if they participate in the **WORK OR STARVE MUTUAL OBLIGATION program**.

hard-core roadie

eamon surry

The man stood with his collar turned against the cold wind, extending his hand down to me. "Pardon?" I said, looking up from my book and putting my baguette down for a moment. The sun caught the five-franc coin in his hand as he again offered it to me. Understanding at last, I stammered "No, no, merci". He looked at me curiously, returned the coin to his pocket, and walked away.

I was sitting in a stairway near Geneva train station. It was Easter Monday and the streets were covered in fresh snow. Everything being closed, I had spent the better part of 8 hours huddled on the stairs shivering with cold. My coat and woollen hat were covered in a light dusting of snow. I had made one plain baguette last all day, and eaten snow to avoid buying water. I was not homeless, as the kind gentleman had assumed. Nor was I in need of assistance. I was, in fact, having the time of my life.

It was 1998 and I was midway through a 4 month backpacking journey that was to change the course of my life. I didn't know it then, but I would spend most of the next three years overseas. In late February I had boarded a plane on the first leg of a round-the-world journey. I had a wallet around my neck with enough traveler's checks to finance any sane persons travels for perhaps 5 weeks.

It was after this incident that I realized I had joined the ranks of the "Backpackers", those mysterious creatures that scuttle around train stations and airports with their entire lives on their backs, and an overpowering odour that scares off other more "respectable" travelers. Yet the Backpacker sees and experiences more in one day than the Respectable in their 6-day package tour of 37 cities. For the Backpacker realizes that \$10 or \$1000 on a nights accommodation makes no difference whatsoever — once you are asleep it doesn't matter if you are asleep in a hostel or a 5 star hotel.

It seems to be a curious habit of Australians, in particular, to take a year off and disappear.

Any conversation around a hostel table will go along these lines. Canadian to American: So, how long 'you been travelling?' American (stroking beard, assuming worldly pose): "Two weeks man, I'm exhausted. Dude, you should check out Prague. Cheap beer, man. (To Australian) How long 'you been on the road?' Australian: "Two and a half years." Rest of the table: Silence.

As well as the genuine Backpackers, however, there are several other types. It is important to Know Your Backpacker, particularly when selecting who to sit next to on the 36 hour train ride from Rome to Stockholm. Having worked in a hostel for six months, I am uniquely qualified to provide this information here as a public service.

The first, and most dangerous, is the Sorority Girl From Michigan Travelling

With Hair Dryer. These are to be avoided at all costs. Unless you are wearing an Alpha Beta Gamma Delta t-shirt, it is unlikely that they will approach you. Should they initiate a conversation, however, feign illness or play dead. The SGFMTWHD is easily identified, and thus easily escaped from. They will be travelling pack-mule style, with 4 large backpacks and a suitcase on wheels. They thus have limited mobility on cobblestone streets or snow. Push them over, and they will lie on their back like a turtle — legs kicking and unable to move. I once asked a SGFMTWHD to complete a registration form, and she listed her nationality as "white."

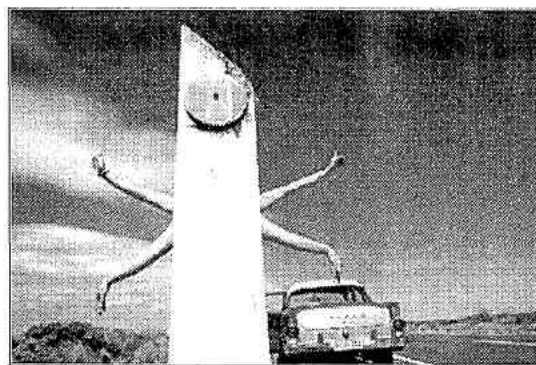
The next type of backpacker, and closely related to the SGFMTWHD, is the Frat Boy. They wear College t-shirts, have very short hair, and commence every sentence with the word "dude". Their main interests include drinking beer, and date rape. They can, and will, vomit anywhere. Rarely, but on occasion, they will venture into a museum to see some old shit, dude. Thus they can return home and convince their parents (who paid for the trip) that they are now cultured, and ready to take their rightful place as CEO's of fast food corporations.

The third type is the Cultural Cringe Canadian. They are easily identified, as they will be covered from head to toe in "abboot" 1000 Canadian flags. The best way to annoy one is to ask where in the States they're from. There is also a sinister subspecies in this category. It is the American Masquerading As Canadian. The AMAC is an American who sews a Canadian flag on their backpack in the hopes that they will be beaten less savagely by the Moroccans at the Paris train stations. They will still be beaten, of course, but perhaps with less ferocity.

The fourth type is the hippie. They have goatees, nose rings, baggy pants and henna tattoos (casily removable for when they take up their corporate positions.) Usually on their way to or from Morocco, dude, they are a walking pharmacy. They can supply you with almost any drug, dude.

Many of them end up living in Amsterdam train station playing folk songs. They love Amsterdam, dude. They wear *Doors* t-shirts and profess to be Rastafarian. The actual culture of the city is far less important, of course, than the coffee shops filled with other tourists and no Dutch. Question them closely for some interesting responses — "The Rijkswat?", and "Anne Who?" being two of my personal faves.

Thus the Aussie Backpacker has instant credibility, just in being Aussie. We are the freaks that stay on the road for years, and define ourselves against "the other" backpackers. It is important to mix with these other sub-species, however. Consider it a cultural experiment. But please be sure to keep our reputation intact. When being thrown out of the Louvre for being drunk and vomiting in a pot plant, be sure to say — very loudly — "like, sorry, dude..."



banning boobs: the new conservatives from s11 to m1

penny jones

Bare breasts are now prohibited, at least in universities in Melbourne. That's what vocalist Christa Hughes found out when her band, Machine Gun Fellatio, performed at Melbourne University. The controversial act, where she stripped down to spangly knickers and cartwheeled across the stage, revealing moustaches drawn on her breasts, was her own idea, but the student unions at RMIT and Swinburne University considered it sexist. As a result, they banned the show from campus stages. In doing so, they exemplified a form of censorship which is disturbingly conservative.

This is not the traditional censorship, defender of chaste Christianity, which got rid of Noddy because he got a bit too friendly with Mr. Big Ears and could have encouraged small children in the ways of the homosexual. This is the new censorship which bans art, writing or music deemed offensive to minorities. It aims to protect the disempowered, but rather than achieving this goal, it can silence debate and reflect badly on its advocates. Furthermore, with the determined anarchy of the internet, censorship seems destined for irrelevancy.

In defending their actions, the new censors often point to the power of art and the media. Seemingly impotent pictures and words can impact drastically on people's lives. The *West Australian* newspaper's early 90's campaign against "Aboriginal crimes" in suburbia — begun as a factually dubious tactic to distract attention from the failures of Perth businessman Alan Bond — is only one such example. The newspaper articles were a main factor leading to massive citizens' rallies demanding harsher sentences for offenders, to fatal high-speed police chases of indigenous boys in stolen cars, and to a soaring Aboriginal incarceration rate, contradicting the recommendations of the Royal Commission into Aboriginal Deaths in Custody.

Even if an artwork does not have such dramatic results, does entertainment really justify upsetting people? Audiences will miss a few hours of fun if they don't see Machine Gun Fellatio. But isn't that better than upsetting a group of women who already feel oppressed by the barrage of sexist advertising they see every day? Women who might know too well the violent underside of male power?

While censorship may seem a logical response to situations such as these, it does little to solve the problems. It denies audiences free information, without dealing substantially with issues of Aboriginal disadvantage or women's oppression. Far better than simply shutting up these views, would be to turn them into a discussion. One of the contributing factors in the Perth problem

was that the *West Australian* refused to publish many letters challenging its stance on "the Aboriginal menace". Surely the student unions in Melbourne could have used their resources — student newspapers, posters, leaflets, megaphones — to publicise a dissenting view on the controversial gig, rather than closing the curtains.



This would have prevented Melbourne audiences losing out, and the counter-arguments would have encouraged them to examine the position of women, rather than simply berating feminism as a barrier to a good night out. Such open debates question norms and challenge perceptions of minority groups — surely an outcome which not even the censors could fault?

Melbourne's student unions discovered another danger of censorship in the public relations disaster they provoked. In a treatment usually reserved for Fred Nile and his ilk, groups across Australia, from the Women's Electoral Lobby to the Herald Sun, portrayed them as laughable prudes. Minority groups have — often justly — complained about representations of themselves in art and the media. Yet, being shown as irrational censors hardly improves public relations. In particular, the Machine Gun Fellatio incident has alienated many people from feminism as espoused by student unionists in Melbourne. If ticket sales at subsequent Machine Gun Fellatio concerts are anything to go by, students around the country are donning their spangly underwear in rebellion and dancing to Emma Goldman's tune: "If I can't dance, I don't want to be a part of your revolution."

Finally, like all conservatives, these new censors are living in an old world. Napster may have been shut down, but decentralised file-sharing programs, such as Gnutella, allow computer users to swap music, and other files, beyond the reach of the authorities. On the internet, Machine Gun Fellatio's unusually-titled song, 'Butter My Ass With A Pigeon', can evade even the most dogged animal-rights activists seeking to protect their feathered friends. (Although they remain vulnerable to royalty-dodging CD pirates...)

And with dedicated free-speech nerds, such as Ian Clarke of Freenet, taking decentralisation further, and jumbling the tracks of shared files in cyberspace to avoid detection of their source, it's likely that dissenters and provocateurs will soon be able to dodge the censors entirely.

The future is uncensored. Let's get used to it. The media must publish its critics, if it wants to create discussion rather than propaganda. And the censors should stop axing art and instead make their opposing viewpoints public. It's not by banning boobs that they will save the world.

leigh hughes & ben halliday

It is 6 am and still dark. Icy rain blows almost horizontally along the shores of the Yarra River. Activists are rushing around getting organised. Some are already locking arms to form human blockades at more than a dozen entrances to Crown Towers, a giant casino and hotel complex that is the fitting site for a gathering of global corporate chiefs, their political lackeys and their ideologists. A high wall of steel mesh and concrete blocks has been erected around it to protect the VIP guests of the World Economic Forum (WEF) and two and a half thousand police, a third of the state's police force, are guarding the meeting. Police helicopters buzz overhead, as they will for three days.

Over the next few hours some 20,000 blockaders formed up around the fortress and for the next three long days ran mini-democracies at each of the mass picket points. The WEF meeting limped along in its casino-prison but it had lost its purpose. Forced to justify the WEF's role, the corporate summit organisers pleaded that they were gathering to "help the world's poor" but this only earned them scornful laughter. Each day, armed riot police erupted into unprovoked and brutal violence that injured more than a hundred peaceful protesters. But the cops couldn't take the smiles of the faces on the picket lines. "This is what democracy looks like" the protesters chanted on a victory march through the city streets on the final day of the blockade.

S11 involved unionists, students, old-time lefties, the newly radical, men, women, black, white, anarchists, socialists, feminists, environmentalists, almost everyone. It was able to present itself truthfully as a genuine response to the evils of corporate domination of life. But the significance of S11 goes beyond Australian politics — S11 was part of a global movement against the neo-liberal offensive, a movement that is seen to have its origins with the mass demonstration outside a meeting of the World Trade Organisation in Seattle in November-December 1999.

While Seattle wasn't the first large demonstration against corporate globalisation, it was the first major mass mobilisation that could claim a global victory — the postponement of a new round of trade negotiations that was being demanded by most powerful states like the US and the European Union. Since then, there have been mobilisations around the world: Washington in April, Philadelphia and LA in August, S11 in Melbourne, Prague on September 26 and Seoul on October 20. These protests join those in the exploited countries of the South, from Jakarta to La Paz, from Bogota to Harare.

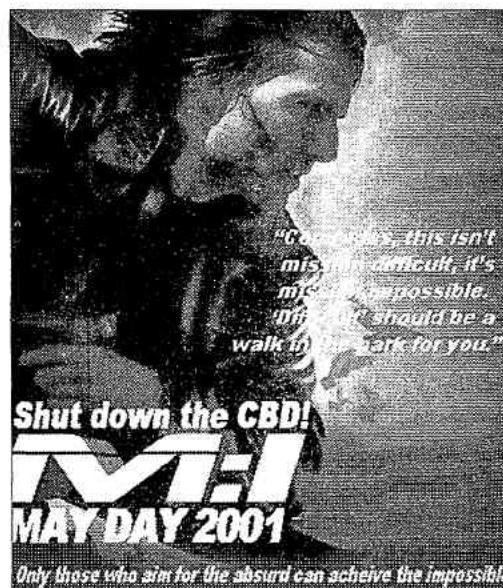
The next major focus of the movement against corporate tyranny in Australia is a planned anti-corporate strike and blockades of stock exchanges and other corporate targets on May 1st (M1). This will be particularly significant as the movement is not just blockading in response to a particular economic summit, but is going on the offensive. May 1st is the traditional day of workers' struggle. On M1 we have a chance to put people and planet on the agenda. We can demand a better world of 'human need over corporate greed.' We can put forward alternatives to what is not on offer by the mainstream parties.

Thousands of people are organising for M1 around the country in every city and town. M1 is next step in building the new international movement against global injustice. Bringing the spirit of Seattle, Prague and S11 to every part of the country. If you are sickened by the fact that an estimated US\$1.6 trillion dollars of speculative currency transactions take place each day, while millions die of poverty. If you are sick of the way our world is being destroyed and sold for the profit over human beings and the environment. Then you need to get involved in the movement for people and planet over profit.

In Canberra Mining Industry House has been selected as the main target for M1. Mining Industry House is the headquarters of the Mineral Council of Australia (MCA). Thirty of the biggest multinational and

transnational mining companies like Rio Tinto and Western Mining Corp are members of MCA. The MCA lobbies state and federal governments in the interests of profit over the environment and workers rights. MCA and the mining companies represent everything that is wrong with the world. They destroy the environment, are union busters, campaign against land rights for indigenous people and tie Australia to the nuclear cycle.

Help make M1 a success — M1 organising alliances have been established in several major cities, including in Canberra and clubs are forming on campuses, including at the ANU — help organise and join the blockade of Mining Industry House on May 1st.



token second year rant crazy freakin' christian

Dear Woroni,

I was very disappointed by Ray Sforza's unwarranted allegations about the Students' Association and the proceedings during O Week. I thoroughly enjoyed everything provided for us. The jumping castle was an especial highlight.

Ray, you are a knocker AND nobody likes a knocker. Your inane, vacuous, *unconstructive* cynicism just goes to show the barriers our Students' Association faces- apathy. You can't even write a single proper sentence.

If you like 'Bunda' so much, Ray, you should go back there. University is a place where everyone can pursue there intellectual interests, without fear of recrimination or being called 'different'. It's a place for people who are more broad minded than you will ever be.

When I was at 'Bunda, it wasn't the sort of place you describe. Did the paper you're so impressed with ever vilify you? I bet at the Bunda

formal you got to dance right in the middle with the (so-called) 'cool group'. Did you ever think what it was like to be on the edges? No. Because your too limited to look beyond your own little clique

and their sad world. University lets us all broaden ourselves and grow. Did you get to talk about Proust or Foucault at Bunda? No. I tried. You are the sort of person to ignorant to listen.

It's first years like you who make me glad I'm in second year,

PS: And your ace Simon

Debora Visconti

bmw owners are people too

Dear Woroni,

I would like to complain about the treatment of College residents by certain clubs and societies.

Whilst I may live at Burgmann and drive a BMW, this does not stop me from being just as much of a pseudo-revolutionary as the next person. I can't and won't be held responsible for the past frauds of my parents.

Yours,

Angry Burgmann resident

Dear Woroni,

As a concerned Christian active in a morally degenerate campus, I am frequently confronted by the forces of a promiscuous society. A clear example of this was when I walked past the Chaplaincy hoping to gain some guidance, when I noticed a sign on the door. It said that a queer chaplain would be present that afternoon. I was shocked.

Yours in the Spirit,

Fidelia Fitzgerald

from the uni scab

Dear Woroni,

How about some more free food on campus? Everything in my fridge right now is mouldy, and it is always a pleas-



ant relief when Simon is giving out Chuppa chups in exchange for filling out his survey, or there is a free bbq, even though the last vegetarian pattie I had was frozen. But I think more free food would be a really good way to use up the money we pay to the union. Especially if someone tells me



about it in advance, so I don't have to buy my own food.

Thanks,

George Coleridge Cole

"I think the world is a slightly poorer place because of Woroni and I would appreciate being able to forget that it ever existed." Angry Complainant

I use it...for medical benefits

Dear Woroni,

The New South Wales government is flirting with the idea of permitting people with certain illnesses to self-medicate with marijuana.

If there really was evidence that marijuana had medical benefits, would that justify letting people self-medicate?

No. Severely ill people need properly prescribed and dispensed medication.

Anyway there's no good evidence for marijuana's supposed benefits.

An exhaustive review of the scientific literature undertaken by the American National Institute on Drug Abuse (NIDA), published in December 1997, concluded that "critical questions about the therapeutic usefulness of marijuana remain largely unanswered by studies that have been conducted"

(NIDA Notes, Vol 12, No 6, Nov/Dec 1997)

Yours sincerely, Arnold Jago

fuck resistance

Dear Woroni,

I am writing to you because I'm pretty confused. I attended the rally for the NUS National Day of Action on April 5. In the course of things, I was chatting to a guy from Resistance. Despite the fact that I'm not keen on the *Green Left Weekly*, I nonetheless bought a copy because it had a story on George W. Bush backing the US out of the Kyoto Protocol. While I agreed that Bush's policies indeed do suck, I mentioned that I agree with his proposed arms deal to sell Aegis-class

warships to Taiwan (let's face it, who isn't sick of the appeasement of China that went on during the Clinton administration?). The Resistance guy quickly walked away from me after I said this.

What's the problem??? Is Resistance a group that follows blindly? Can't they handle criticism of one of their precious little socialist "utopias"? Let me tell you that the Chinese Communist Party is nothing but a bully. I spent time living in Taipei last year and what was I faced with? Continual reports in the media about the People's Liberation Army upgrading its war machine to prepare to get Taiwan back by force (threats of this nature run contrary to various international law conventions); having military exercises near outlying Taiwan-controlled islands; regular air-raid drills - that's what! Putting up with this kind of shit is frustrating enough for foreigners, imagine how Taiwanese people feel!!!

So discard your ideology for just one second Resistance, and use your collective brains. You purport to fight for freedom and justice, yet in this instance you are blinded by your socialist ideals. Think outside your little squares and see the big picture Resistance; and don't try to give me a line on how wonderful socialism is, I'm German.

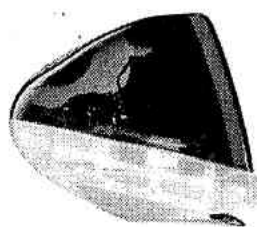
Yours sincerely, Nicole Mies, a supporter of a free, independent, internationally recognised Taiwan.

Sick of the same opinions? So are we. We really want your letters. Is something eating away at your conscience? Let us know about it. We may not care, but someone else who reads this paper might.

So don't be shy. Enjoy your five minutes of fame, and drop your letters in to us at the Woroni office or email them:

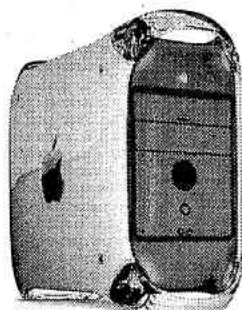
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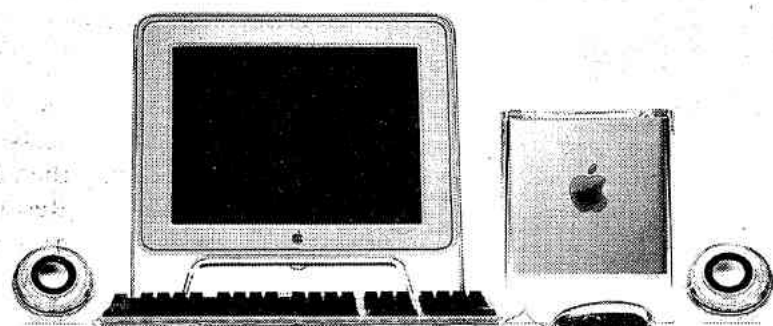
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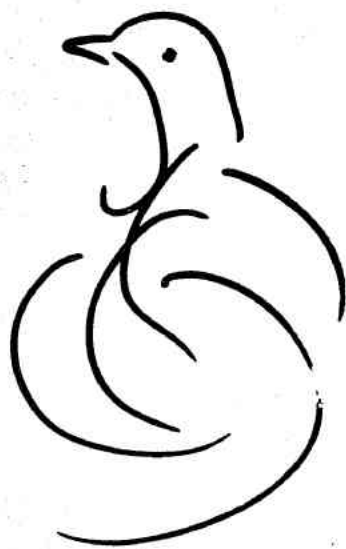
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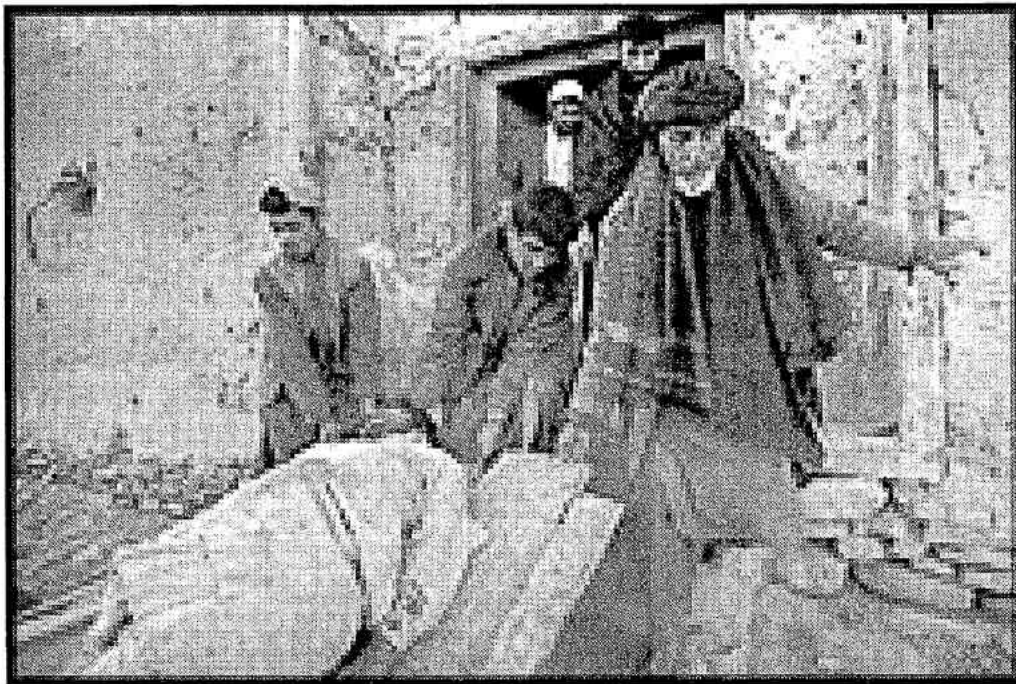


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afghanistan... destruction by purity

the western world has vehemently condemned the taliban destruction of two ancient buddha statues in afghanistan. however, this 'crime against culture' only hints at the political turmoil and violence which has ravaged afghanistan in recent times. **andrei seeto** reports.



(Above) One of the Buddha statues, midway through destruction.

Purity is a dangerous idol to worship. It requires offerings, often burnt. Purity as goal requires purification. Purity may require, call for, or prompt violence. In the Afghanistan of today, the Afghanistan of the Taliban, the cult of purity rules. However, the two giant statues of Buddha of Bamiyan can not be seen simply as sacrificed in the name of purity. The destruction of the statues may have less to do with religious purity than with more earthly and more recent political considerations. Why did the Taliban, who at first had vowed to protect the statues, then decide to destroy them? The destruction of the Buddhas of Bamiyan, described by the Director-General of UNESCO as a "crime against culture", is symptomatic of the sad condition under which the 23.7 million people of Afghanistan live.

The statues, 53 and 38 metres tall respectively, had stood for over 1,500 years. They were hewn out of a mountainside at Bamiyan in central Afghanistan, by the Buddhist Kushun dynasty when the Silk Road flourished.

They reflected Afghanistan's long and varied history. The Buddhas were represented in Hellenic-styled robes, evidence of fusion between ancient civilisations from opposite sides of the world. Afghanistan, located between Pakistan, Iran, China, and the successor states of the Soviet Union: Turkmenistan, Uzbekistan, and Tajikistan, has a long and complex history. The meeting and mixing point of peoples, cultures and religions in the geographical area that became modern Afghanistan has been subject to numerous invasions. These included the likes of Alexander the Great, and Genghis Khan, to imperial Britain's attempts at conquest during the so-called 'Great Game' with Russia, and finally occupation by Soviet Union in 1979 that marked the start of two decades of violence. Afghanistan is made up of a number of ethnic groups. The largest group are the Pashtun, who are the dominant group in the modern state of Afghanistan, and they live mostly in the south. Uzbek, Tajik, and Turkomen are the main ethnic groups in the north. A large majority of the population is Sunni Muslim, and there are also two historically marginalised minority Shi'a groups, the Hazaras in Central Afghanistan and

the Ismailis in the North East.

origins of the taliban

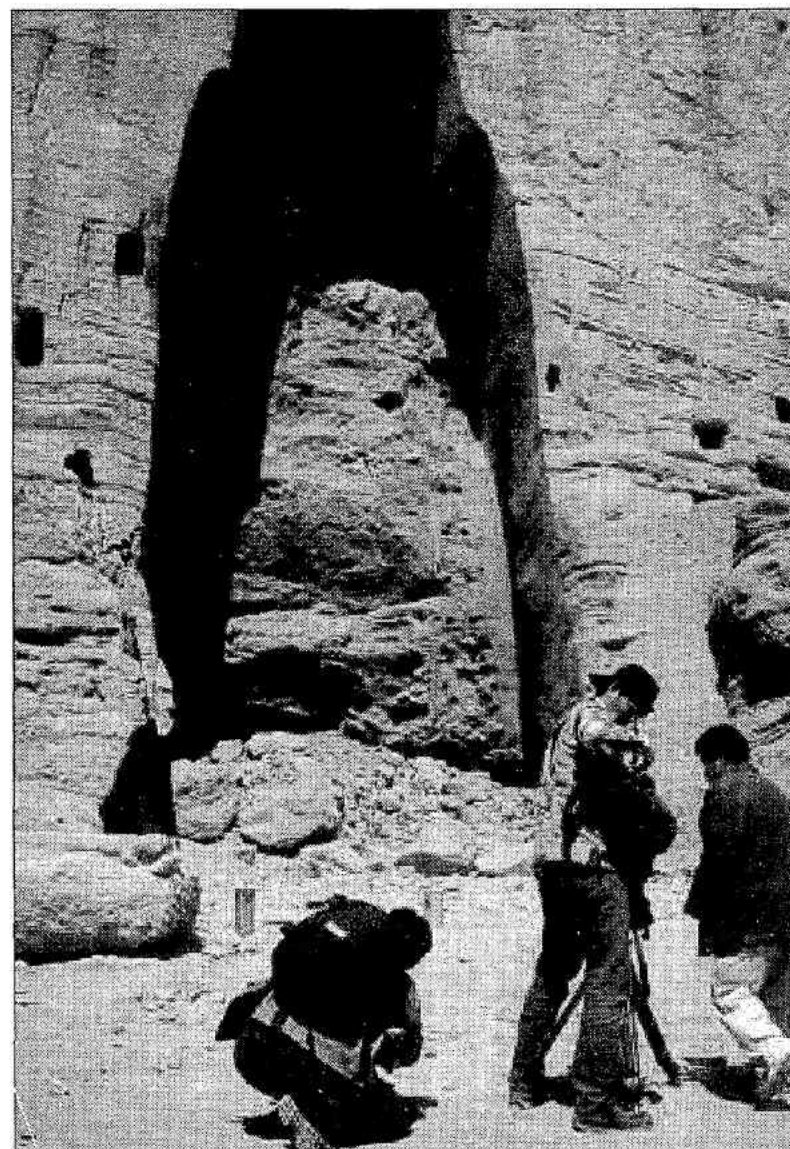
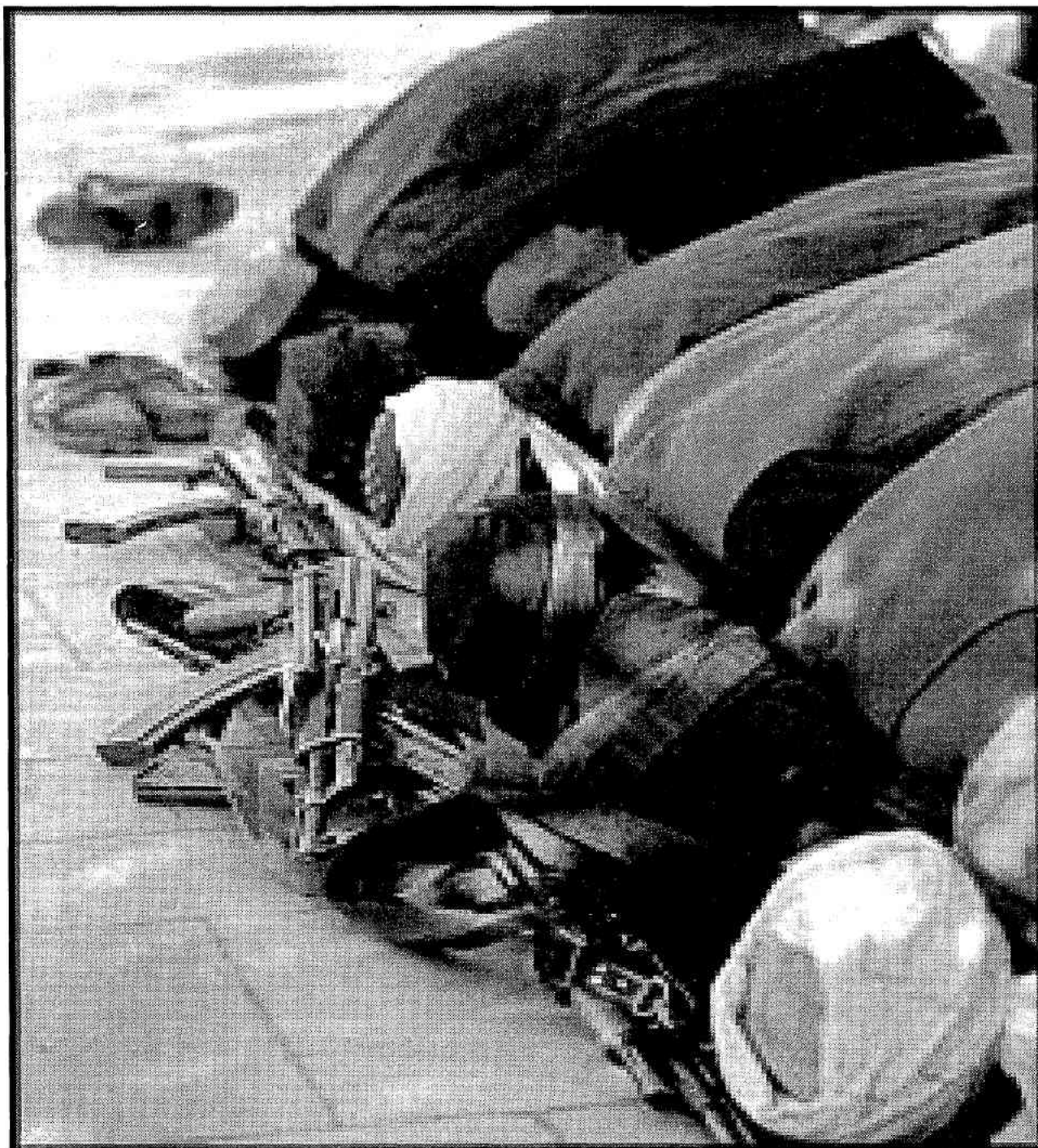
The destruction of the statues must be seen in the context of Afghanistan's contemporary history: a 21-year story of conflict and internecine destruction leaving a death toll of over 1.5 million. King Zahir Shah who had ruled Afghanistan from 1933, first under the guidance of his uncles, then under that of cousin and Prime Minister Daoud Khan, and then independently after Daoud's resignation in 1963, was overthrown in a coup in 1973 by Daoud. Under Daoud's Prime Ministership, and then under Zahir Shah after Daoud's resignation, a process of secular reform and modernisation was pushed. So-called Islamic parties developed in reaction to these changes. Radicalism of the People's Democratic Party, a famine from 1969-72 and government failure to respond effectively, were the precursors to Daoud's coup in 1973.

Daoud, relying on support of the army and the moderate arm of the PDPA, pushed on with reform. In 1978 Daoud was deposed and killed with his family and guards in a military coup by communist sympathisers, organised by the PDPA. Accelerated radical reform from above followed. Popular rural reaction against the coercive attempt to impose socialist ideal society while ignoring complex rural reality developed in the call for jihad and rebellion against the government, and the response of further violence from the government. Around 80% of the population still lives in the country, the urban population having always been small. The communists themselves were divided between the Khalq (the masses) and Parcham (the flag) factions engaged in bloody internal conflict. The Soviet Union, which had backed the PDPA, and become increasingly involved in Afghanistan, quickly grew unhappy with the situation and invaded in 1979, installing as President, Babrak Karmal, a member of the Parcham faction.

Afghanistan thus became the centre piece of a new Cold War conflict, as the US, China, Pakistan and Arab states such as Saudi Arabia supported the anti-communist opposition, the Mujaheddin. The US pumped massive support to the opposition through Pakistan, for instance as they provided stinger missiles. It is out of this conflict with the Soviet Union that the Taliban grew. As the war turned against the Soviet Union and the internal dynamics within the Union under Gorbachev changed, the Soviet Union increasingly turned to the negotiation table. Following the withdrawal of Soviet troops in 1989 after UN-backed peace negotiations, the regime of President Najibullah, appointed by the Soviets in 1986,

survived until 1992. With the withdrawal of the Soviet Union, and the end of Afghanistan as a Cold War issue, the Western backers of the Mujaheddin lost interest in Afghanistan and turned their backs. The Mujaheddin, consisting of about seven political groupings or parties, began to fragment after the Soviet exit, this fragmentation developing into civil combat for the control of the country after the fall of Najibullah. The old allies began to fight it out amongst themselves and the country dissolved into battle among warlords: murder, rape and pillage. Shadows of Beirut began to fall in Kabul as anarchy reined.

The exact origins of the Taliban — the plural of *Talib*, meaning a student of Islam — is unclear, but can be traced back to 1994 and reaction against the lawless rapacity of the warlords. The Taliban were drawn from



(Above) Photographers record the completed destruction.



(Above) Continued political violence has ravaged Afghanistan for years.

Pashtun who had attended *madrassas* — religious schools — many grew up as refugees in Pakistan and attended *madrassas* there. The older members had fought against the Soviets, the younger members schooled in learning the Koran through recitation knew of a utopian society but probably not the history of their own. After a number of military successes, and backing from Pakistan, who found this new group useful, the Taliban decisively took Kandahar, Afghanistan's second biggest city. Thousands of young Afghan Pashtuns and Pakistani volunteers studying in Pakistan began to join the movement. The Taliban then took their struggle to the rest of the country, taking Kabul in 1996. The Taliban now controls around 90% of the country. It is recognised as the legitimate Afghan government by only Pakistan, Saudi Arabia, and the United Arab Emirates; the UN does not recognise it.

living under the taliban

What the Taliban provided was order, in the form one of the strictest interpretations of Shari'a — law derived from Islamic teachings — in the world. A Ministry for the Prevention of Vice and Promotion of Virtue was established. Women's freedom of movement, education and employment has been systematically restricted. Education for girls has been stopped. Women, making up many of the country's professionals, especially in the health and education sectors, have been prevented from working. Women are prohibited from communication with men outside of the family and its blood ties. When women are outside the house, the burqa that

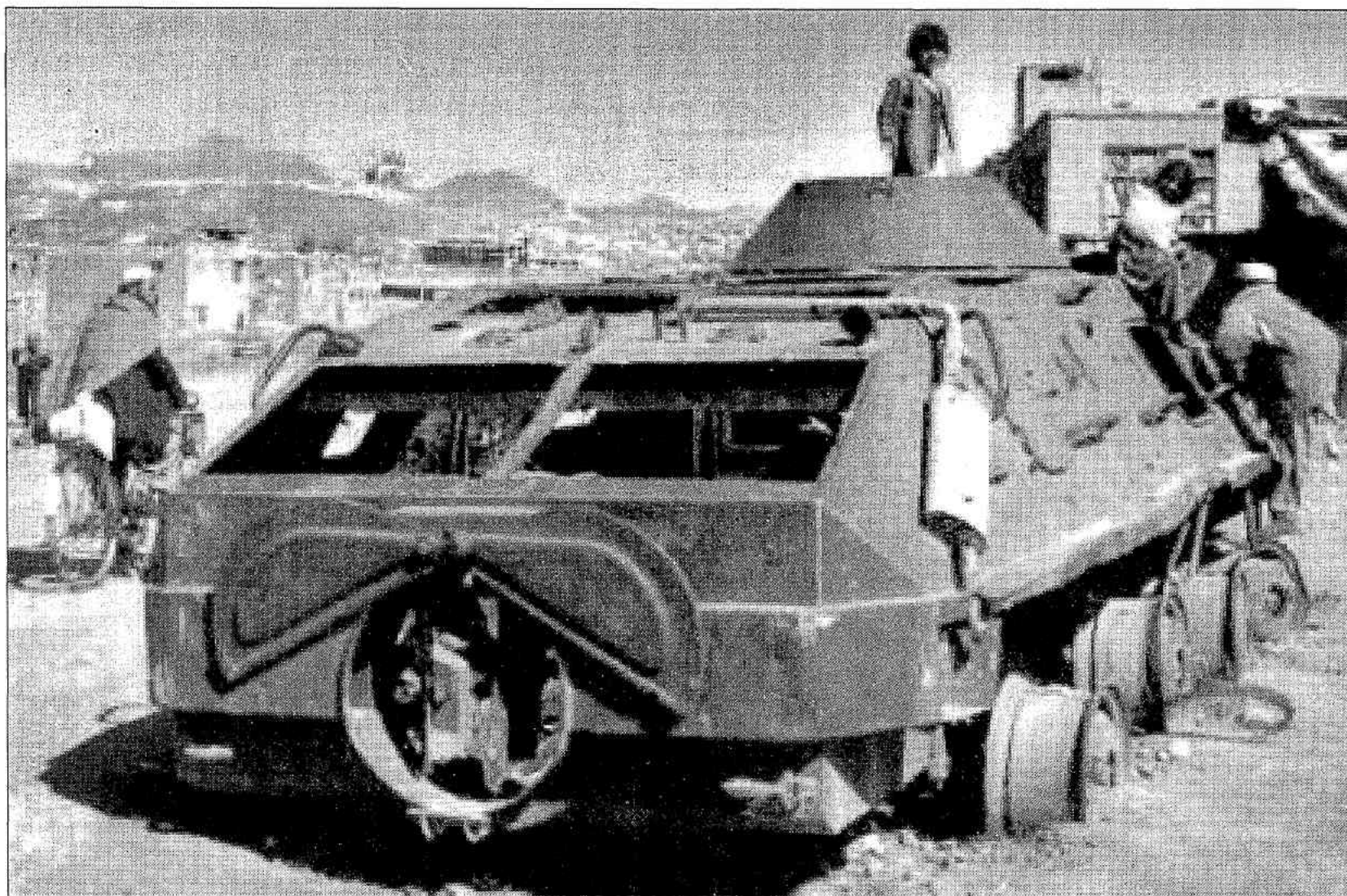
covers the entire the body must be worn and travel must be undertaken in the company of a male relative. Men must wear beards of correct lengths, and men with beards that are too short and 'Western' have been subjects to violence, as well as the responsible barbers. Afghanistan must be the only country in the world where simply being a barber is an occupational hazard. Television, and anything depicting the human or animal form, is prohibited. Most music, including traditional music with instruments, is a no go area. Kite flying, pigeon racing, and chess have apparently not remained immune.

It is easy to see the destruction of the statues in this context, an intense striving for purity in a world where life has been so devalued and anything precious has been destroyed. For the West it seems a violent and senseless attack on humanity and its genius. It is easy to see the destruction as a crazed purity drive. The situation is more complex than that. For one, many of the seemingly extreme social controls would not seem so unusual in rural Afghanistan where the majority of the population lives. Further, during the war with the Soviets, it was the villages — the homes of the Taliban and their parents — that really suffered; the capital, Kabul, was spared the horror of war until after Soviets were defeated. Kabul was the home of the intellectuals, the university educated, the socialist modernisers against which the uprisings first began. And it was Kabul where the Vice and Virtue Ministry was first established and social control first most vigorously applied.

The pragmatic response to the Taliban goes along the lines that they may be extremely puritanical in the order they impose but they are not like the plundering and murdering warlords they defeated. The Taliban's war is not so selfless. The Taliban's war has become partly an ethnic war. The Taliban is basically drawn from the Pashtun, traditionally the dominant group in Afghanistan. In taking control and imposing their order over the country they have subjected other ethnic groups in Afghanistan to fierce persecution. Amnesty International has reported large displacements of ethnic groups. Tens of thousands of Tajiks from areas north of Kabul have been displaced. The Hazara Shia minority has also been targeted and was subject to systematic killing and house burning when the Taliban first took Bamiyan. Violence has been directed at Pashtuns as well.

death of the statues

Afghanistan is going through its worst drought in 30 years. This drought is occurring in a country scarred by 21 of years of continuous warfare with no sign of imminent reconstruction. The country is facing an enormous humanitarian crisis. The UN has estimated that a minimum of 1 million citizens face the danger of famine. Afghans have become a nation of refugees. 700,000 left in just the last year; on UNHCR figures they are the largest individual body of refugees globally. After being used by a proxy against the Soviet Union, Afghanistan was forgotten by the West as the war ravaged state tore itself apart. Now Afghanistan falls within the pariah basket.



(Above) Children play on a military tank in their refugee camp.

In December 2000, the Security Council imposed new sanctions on Afghanistan with the imprimatur of the US and Russia, in attempt to force the Taliban to hand over bin Laden and close alleged terrorist training camps. Humanitarian aid has been slow in coming. Yet when the statues were threatened the international community awoke and intense lobbying began to save the statues. It is essential to remember that the Taliban leader Mullah Mohammad Omar, had up until the recent destruction guaranteed the safety of the statues and Afghanistan's history in general. After the capture of Baymian 3 years ago, when a Taliban commander attacked one of the statues he was disciplined. The Taliban, as part of their reclamation of the nation, reopened and re-secured the national museum in Kabul. This is the museum all but looted after 1992 during the civil war, many treasures being sold into the eager markets of countries now admonishing the Taliban's destruction of Afghanistan's national history. The Taliban are not of uniform opinion, there are those who no doubt believe the statues should have been destroyed, but for the Taliban to have first decided to protect them indicates diversity of internal opinion. A Taliban envoy in the US has stated that the destruction was triggered by European and UNESCO representatives' offers of substantial monetary inducements for protection of the statues at a time when the humanitarian crisis was being ignored.

Mullah Omah has said: "all we are breaking are stones". Not quite, but why would any government engage with an international

community that is unmoved by the plight of its people? Some see the Taliban action as a very big 'V' sign to the West. The Taliban are no angels. The Taliban may represent everything abhorrent to the values of modern liberal Western society, but if we in the West are to engage, or condemn, and attempt to change Taliban policy, we can only attempt to do so legitimately if we attempt to understand the Afghan people and their plight. The destruction of the Baymian Buddhas speaks volumes: Here are two symbols of one of the world's most unique civilisations, the heritage of country that is struggling to survive, which has lost so many of the symbols of its heritage,

a country which has almost lost itself. And this country has actively destroyed these symbols, despite having lost so much, and despite surviving almost total destruction in war with the Soviet Union. But then Afghanistan has been destroying itself for so long now — with and without outside help. If the outside world has not been interested in helping Afghanistan save itself in one area — the lives of its people — why should it have such a clear right to be didactic in helping Afghanistan save itself in another area — the two lost statues. It is too late for the Buddhas, but not yet too late for the people of Afghanistan.



(Above) A further example of the unceasing warfare which continues today.

walking her talk

satire about self improvement aficionados, the gold coast and talentless musicians always takes a bit of daring and talent to pull off. luckily, australian director shirley barret has what it takes. **nicholas johnson** reports.

Black berets, suave clothing that breathes success, dangling cigarettes and fold out chairs with "Director" stamped on them... These are among the images that initially run through the mind when you think of a film director, this powerful, single minded creative force with the authority and influence to create a film. It is no wonder that talking to film directors is so intimidating. However, speaking to Australian director Shirley Barret, along with her producer Jan Chapman at their suite at the Waldorf shows very quickly how these qualities do not necessarily exclude congeniality.

It is almost impossible to see how such lucid and strident films can be created by someone so damned nice and accommodating. Nonetheless, as producer Jan Chapman attests, this is exactly the sort of director

Shirley Barret is. "Shirley is the kind of director who has a very clear vision, she conceives a screenplay as a total idea. You never know quite where the first idea is going to end up, but you know the screenplay is going to have its own logic, its own rhythm, and its own reality."

Barret has created two films using this rhythm method: *Love Serenade* and her most recent endeavour, *Walk The Talk*. With its smouldering seventies soundtrack and sleazy dialogue, ("And just because I am also having sex with your sister doesn't mean that I care for you one iota less"), *Love Serenade* picked up the Camera d'Or prize at the 1996 Cannes Film Festival.

Love Serenade was such an impressive debut that it caught the eye of producer David Geffen (The 'G' in DreamWorks SKG).

DreamWorks have completely funded *Walk The Talk*, and have even gone so far as to assure Barret that the film does not even have to turn a profit. "It was very exciting", says Barret, "he just got behind the film from the beginning and supported it. He really did mean what he said."

From these highly positive beginnings, and with five million dollars in their pockets, Barret and Chapman went on to cast the film, and put together the creative team. Both director and producer were keen to use the same group that had delivered *Love Serenade*. Production designer Steven Jones-Evans, director of photography Mandy Walker and editor Denise Haratizis were all keen to collaborate once more on *Walk The Talk*. As Mandy Walker says, "Shirley has a really unique vision of the world that you just want to be a part of."

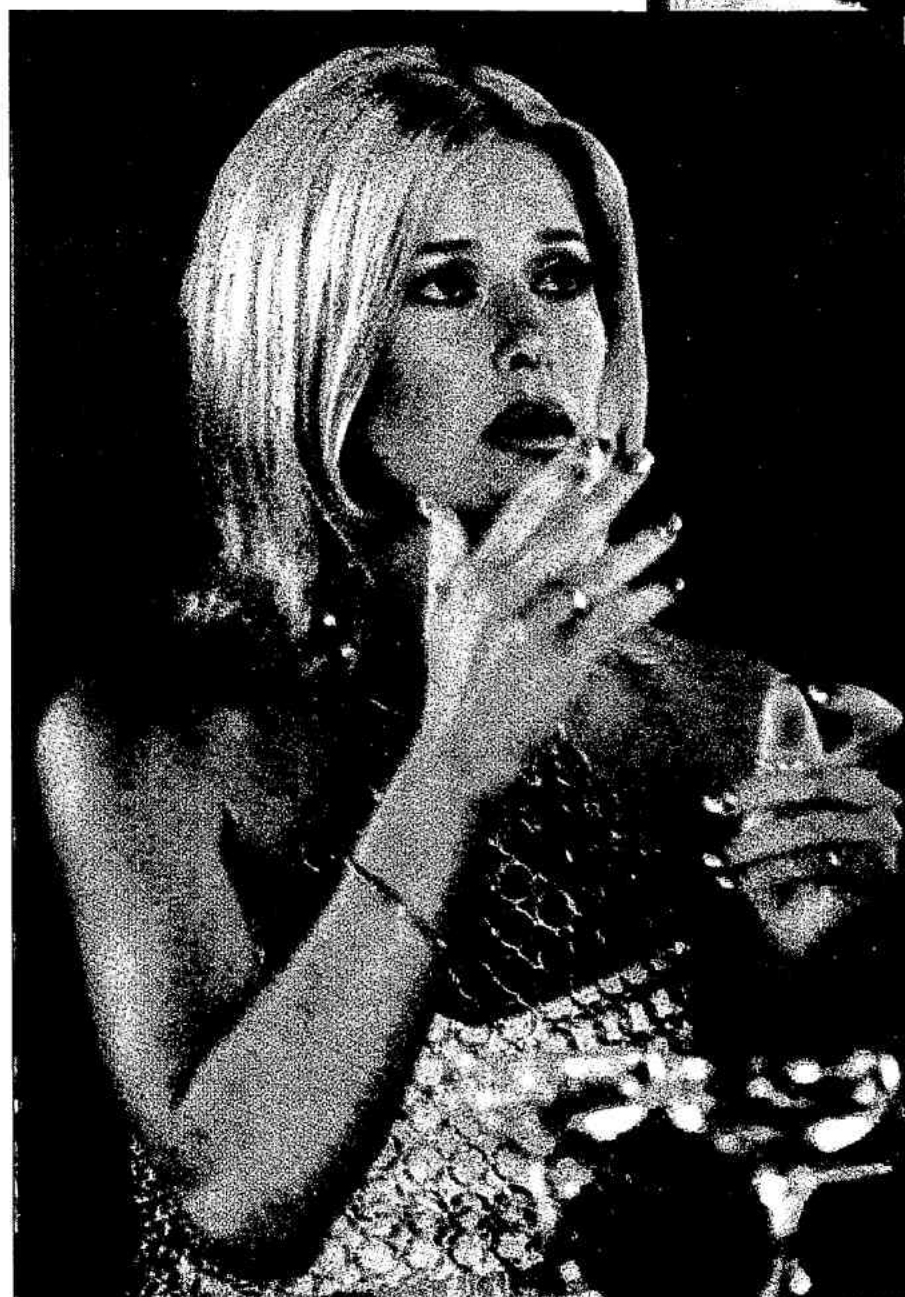
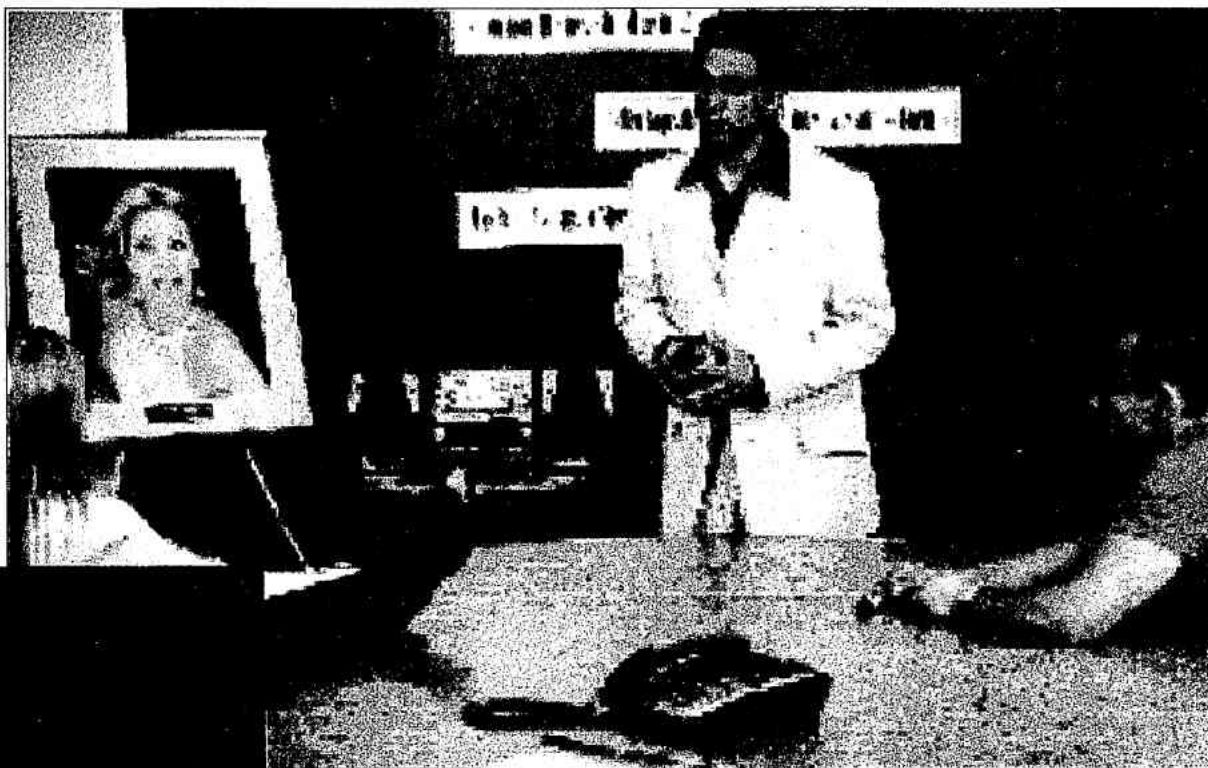
Set on the Gold Coast, *Walk The Talk* follows the exploits of self-improvement disciple Joey Grasso, who believes he has what it takes to push a struggling night club singer, Nicki Raye, into stardom. He quickly sets up an entertainment agency funded totally by the compensation pay out of his long suffering girlfriend, Bonita. Of course, in his single minded obsession, Joey fails to realise that his dreams can hurt others. As Barret notes, "it is a story about people with delusions. All of us are deluded, it is just that Joey is a little bit more so than the rest of us."

Casting of the three leads began prior to pre-production as the two lead roles of Joey and Nicki were written for Heartbreak High star Salvatore Coco and cabaret singer Nicki Bennet, despite the fact that Bennet had never acted before and Coco had never had a lead role in a film. Barret said, "I'd worked with



(Above) Australian Director Shirley Barret

Sal before when he was a youngster on Heartbreak High and I'd always loved him. He has a wonderfully expressive face and a really unusual energy on screen. I just find him compulsively watchable." Coco adds, "Joey is someone with a lot of spirit but he is just so mentally deluded. He is proud of everything he does though, because it is all a learning experience." Unfortunately, Coco seems to fail to get the joke, and starts to ramble into self help lingo himself, using words like "spirit", "determination" and "life purpose".



she doesn't want to lose him", says Barret, "but Joey is the worst person for her."

As well as these talented three leads, Barret has also managed to rope in lounge singer Carter Edwards as Nicki's father, Joe Bugna as Jupiter's Casino bouncer, Jon English as a fading rock agent, and John Burgess as the head of entertainment at Jupiter's Casino. It seems almost as if Shirley's quiet confidence and niceness has infected those around her, bringing together a cast

that will bend over backwards for their director. And so, as I stand up to leave, I find myself gushing and telling Barret how much I enjoy her work. I find myself reassuring her that her film will be a commercial success and all matter of other sycophantic ramblings slip from my lips. It seems that her niceness has now infected not only her cast, crew and the Australian movie going public, but also me.

Yet talking to Shirley, you realise that she is the perfect director. She has the drive and vision to see her projects through to their conclusion, while at the same time possessing the creativity and humility essential to create her unique and specialised features. But perhaps this niceness does come at a price. As Shirley herself says, "If I keep making films like this, I won't have much of a career left!" To me however, this says everything about the film industry, and nothing about Barret's talent as a director.

Nicki Bennet on the other hand is considerably more grounded and clearly recognises that her character, while sharing her name, is very different to herself. "Nicki was keen from the start to make sure that everyone knew she could really sing", said Barret. "She sings so badly in the film that I almost had to put a disclaimer at the end."

Finally, Barret cast Sacha Horler as Joey's long suffering girlfriend Bonita. Horler has two AFI nominations for her roles in *Praise* and *Soft Fruit*. For this role, Barret had no choice but to cast a seasoned actress. "I was wary of her character being too much of a victim.

Bonita's weakness is that she loves Joey and



(Top right) Salvatore Coco as Joey Grasso in *Walk The Talk*, (Centre left) Nicki Bennet, (Above) Sacha Horler as Bonita

room with a view

fenner hall residents are dealing with dodgy kitchens and showers, and many are facing eviction notices. at least they have a view of northbourne. story by **amber beavis**.

cartoons by **aidan boreham**. drawing by **philip rice**.

Disclaimer

Woroni is aware that ANU colleges and halls of residence do not come under the jurisdiction of the Residential Tenancies Act, 1997. Any comparisons between ANU and college policy and the ACT Tenancies Act are made only to provide a point of comparison.

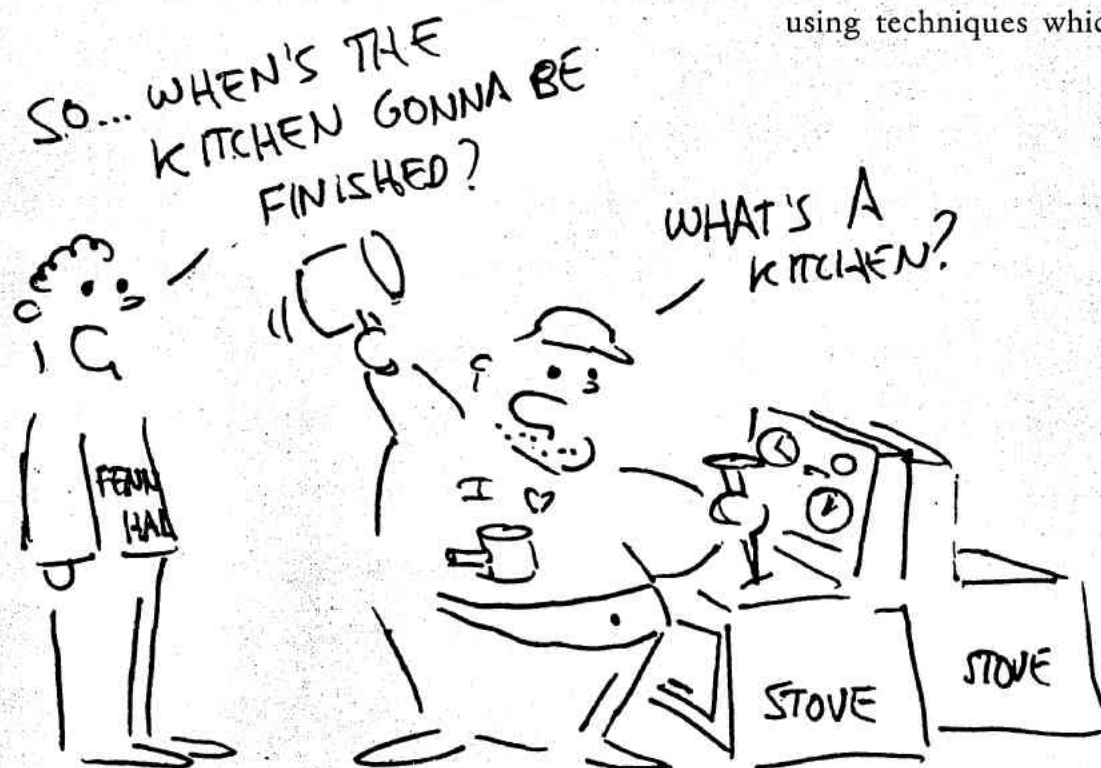
Nobody denies that University life is stressful. Between study, lectures, deadlines, work, socialising and those few hours of sleep, it is

difficult to reconcile oneself to the pressures and poverty of scholarship. For many of us, our home is a refuge we retreat to when we are no longer able to live the fantasy that 'we aren't destitute, we are bohemian', but for a significant number of students who live in Fenner Hall, their room does not provide them with a space for solace because their very future in the building is under threat. Over the last eighteen months, a significant number of students have been threatened with eviction due to unpaid fees of as little as \$15, with the Fenner administration using techniques which

have been described as unnecessarily hostile. The question is, what exactly is happening in Fenner and what are the circumstances which allow it?

ANU halls of residence (ie. B&G, Bruce and Fenner) are defined as private boarding houses and as such, students living in these institutions are not covered by the Residential Tenancies Act, 1997. Internal ANU policy should exist as the alternative to the Act, to address the rights and responsibilities of students living in hall, however, until recently there have been no ANU-wide policies in existence. Currently each hall is responsible for the development and enforcement of its own residential agreement and, as such, there is no real common policy in existence which addresses the components of the actual contract as ANU policy. This situation is under review, a common admission policy having already been instituted and it is the aim of the university administration to develop a new policy which would integrate aspects of the ACT Tenancy Act into an official ANU contract.

Until this proposal comes to fruition, however, college students are reliant upon their own hall to define the terms of their residency. Fenner Hall requires students to sign the *Fenner Residential Agreement* which outlines the period of tenancy, payment details, the standards of behaviour required of a resident, the conditions of the termination of the contract and the provision of academic details.



The contract also confirms that the student has "read the current Fenner Hall Handbook and agree[s] to comply with the Fenner Hall Ethos and the regulations in the handbook". It is this agreement — taken in conjunction with the handbook — which forms one of the ANU alternatives to the Tenancy Act. This assimilation of private contract and policy becomes an issue particularly when one considers that the Tenancy Act itself was set out in order to "regulate public and private residential tenancies in the ACT and provides a framework of basic protections for the tenant which cannot be taken away by the standard lease...sign[ed], or by private agreement between the landlord and tenant". The fact that the ANU equivalent of this Act and the individual contract are inseparable emphasises the need for a development of one ANU policy as regards residency in halls.

This becomes a problem when one considers the responsibilities of the college to its students. The Fenner residential agreement provides ample information on what the hall requires of the student but does not adequately cover the obligations of the hall to its tenants.

The contract signed by students on admission to Fenner Hall refers to the handbook on a number of occasions (for example, in ensuring that students agree to comply with the Fenner ethos), providing a comprehensive account of the services provided by Fenner and outlining the roles of members of staff, but neither contract nor handbook is successful in documenting the actual rights of the students. These contractual issues have only become of interest to many students recently due to a number of occurrences at Fenner Hall which primarily concern the payment of outstanding

debts. In approaching the attitude of colleges towards debt it is important to note that "none of the ANU Halls receive any subsidy from the ANU in terms of...annual operation and are purely reliant on the fees paid by residents to operate", as pointed out by Jenny Roberts, Head of Fenner Hall. In addition to this fact, Fenner Hall is currently in recovery from a period during which there were outstanding

- 1) inform them of their debt;
- 2) advise them to pay the amount or alternatively make arrangement for payment in a private meeting with staff members;
- 3) inform them that if this meeting is unsuccessful they will be "asked to vacate Fenner Hall within seven days" and that should they not comply, "ANU security will attend and ensure... [their] departure".

Students who proceed to a meeting are required to sign a contract which documents their payment plan and states that "should this agreement be broken in anyway[sic.], Fenner Hall reserves the right to evict the resident and pass any outstanding debt to an approved debt collection agency".

While ANU is not subject to the Residential Tenancies Act, it is important to recognise that these procedures for eviction — and it is clearly a case of eviction — differ from those described in the Act in a number of ways. Firstly, the Tenancy Act states that failure to pay rent is grounds for eviction, but only if the rent has been left unpaid for seven days. Secondly, at the end of this week, a notice must be served to the tenant which informs them that no further action will be taken if the outstanding rent is paid within the next seven days (a Notice to Remedy). Thirdly, if

the rent has not been paid by the end of this fourteen-day period, a Notice to Vacate may be served which gives the tenant fourteen days to vacate the property. It is at the end of this month of negotiations that the Residential Tenancies Tribunal may issue a warrant which authorises the police (and only the police) to evict the tenant. In contrast, the letters issued to students by the Fenner executive have been reported to have been for debts as low as \$15 and the time from receipt of a first warning letter till eviction is ten days. The attitude of



fees to the amount of \$160 000. Over the last twelve months, Fenner has been able to reduce this debt to \$4500 through meetings and tailoring of payment plans to the needs of individual students, a process which has demonstrated the commitment of the hall to the welfare of their students.

Fenner residents are, however, being faced with eviction if they fall behind in their rent. Over the past eighteen months, and particularly over the last four weeks, letters have been sent to students which:

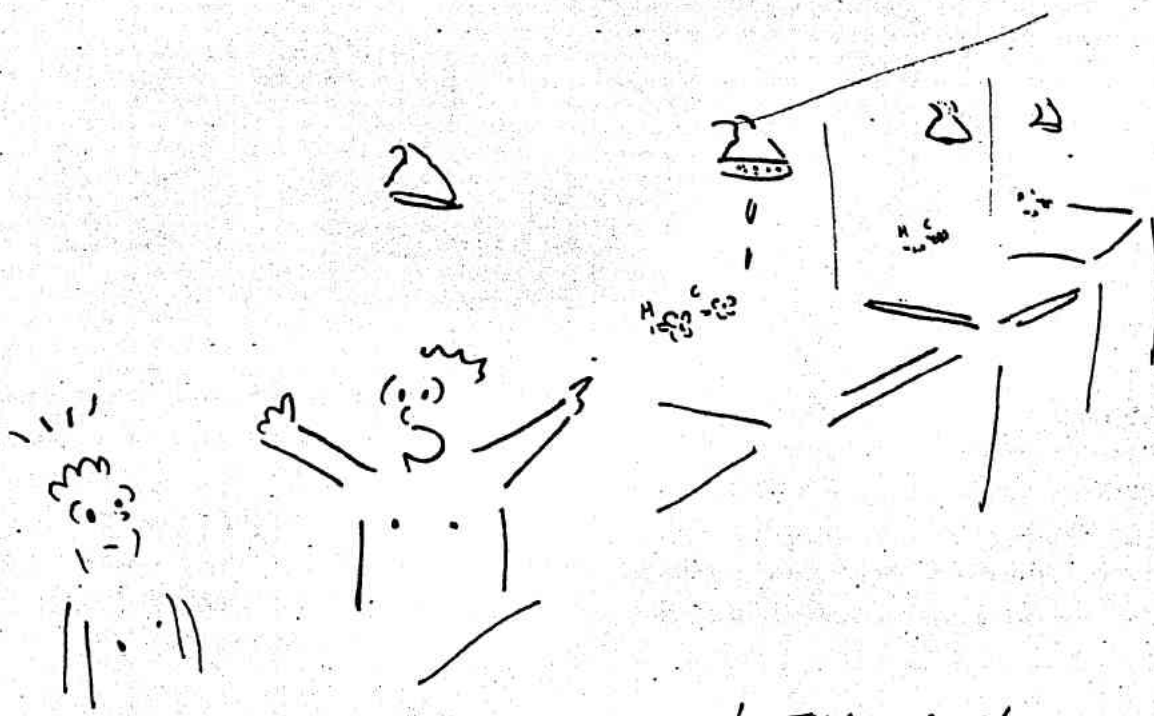
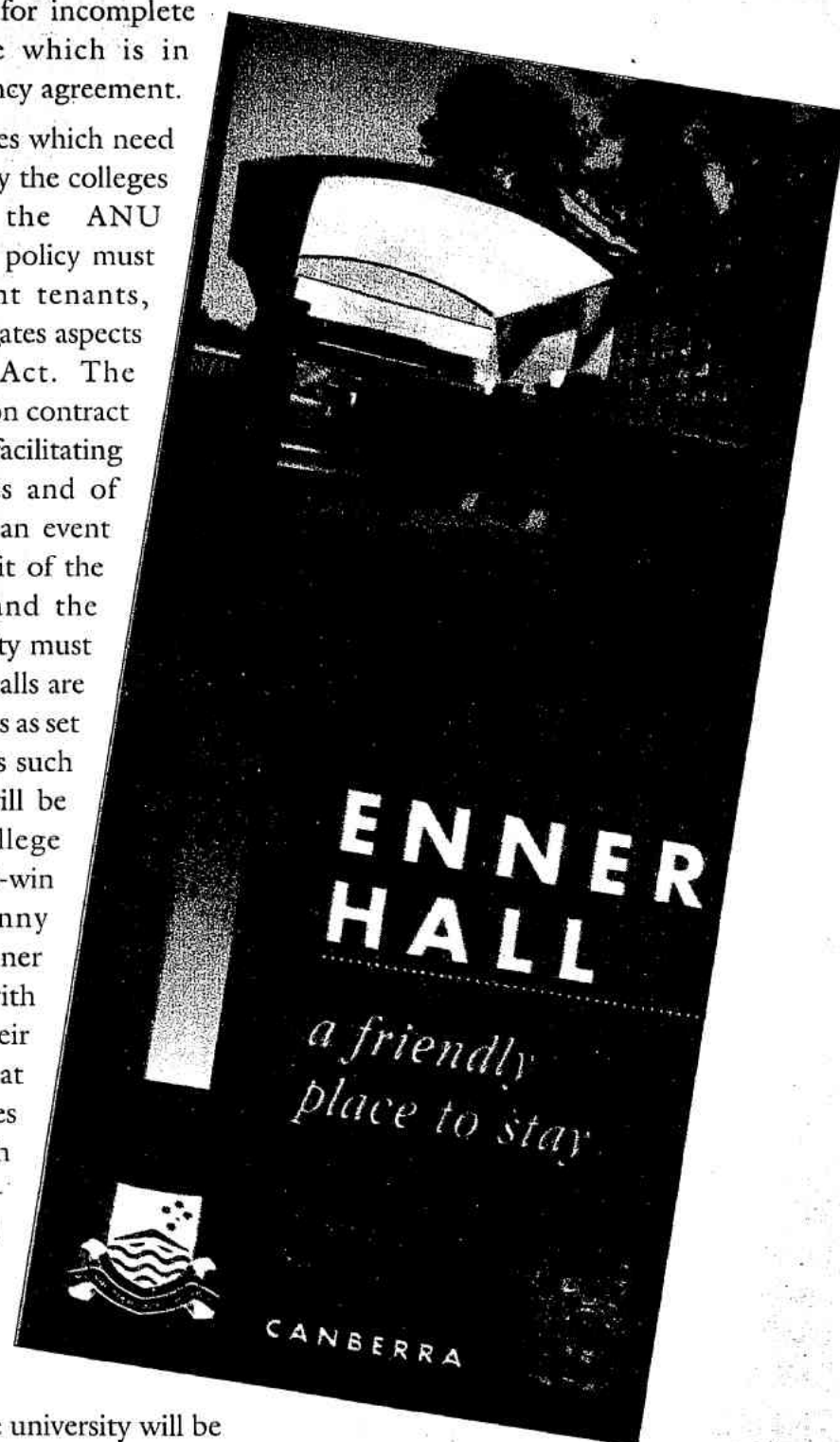
ANU Security (who are cited as being the group who "will attend and ensure the departure from Fenner Hall") is another point of contention. During the course of research for this article, *Woroni* was informed by a member of ANU Security (who refused to give his name or position in the organisation) that they would not carry out the evictions themselves but that they would attend the eviction which would be carried out by manager of the hall. This was without reference to the fact that only the police have the authority to carry out evictions.

No students have, as yet, been evicted from Fenner Hall. The process of meeting with students individually to discuss their situation has, by every account, been highly successful. The fact remains, however, that, in the words of its Head, Fenner Hall has considered it "necessary...to threaten the possibility of termination of the residential agreement to encourage some residents to discuss their financial situation". In addition, while Fenner representatives maintain that eviction only becomes a possibility if a student has fallen into debt on more than one occasion, a number of students have reported having received this threat as residents who have never fallen behind in their rent before.

The threat of eviction is most certainly the main focus of students living at Fenner, however, there are other issues under the spotlight. A number of residents, for example, have reported that overcharging has occurred in the past and as receipts are not routinely supplied this has been difficult to track, particularly where cash payment were used prior to the introduction of direct-debit payments. Again, although halls of residence do not fall under the jurisdiction of the Tenancy Act, this document states that the basic rights of a tenant include the right to receive receipts for all payments made to the landlord. Other issues which are forming a point of contention for students are the refurbishments currently occurring at Fenner Hall. The Fenner Hall Handbook, 2001 states that "the main kitchen and dining area will be completely refurbished in the summer of 2000/1. Each member is given a small lockable cupboard...and a shared refrigerator". At present, no students have access to their kitchen cupboard and over half the ovens and stove-tops are out of operation. Students living in residence over the summer vacation were granted a \$20 discount on their rent due to the lack of kitchen facilities, showing that Fenner Hall was aware of the problem. From the first week of semester, however, this discount was revoked, despite the fact that students still did not have full access to the facilities which they are entitled to as part of their contract. In addition to this, shower-heads were also replaced over the summer vacation, a modification which has proved to be faulty. As a result of these

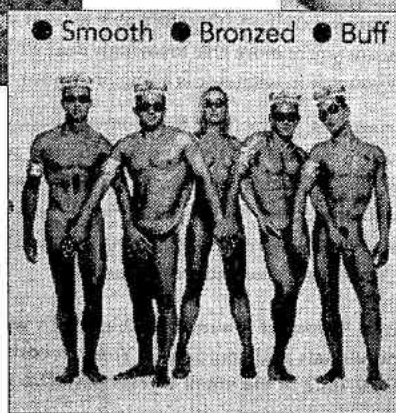
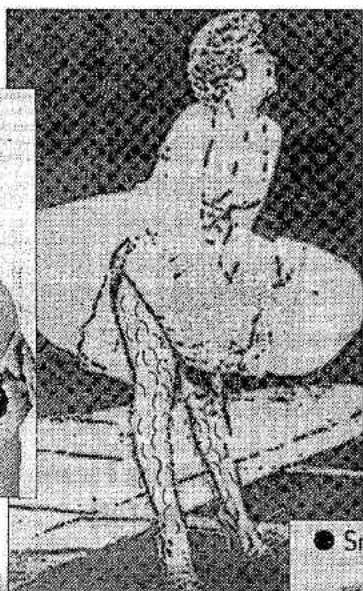
"improvements", Fenner residents are currently paying full rent for incomplete facilities, an occurrence which is in contravention of their tenancy agreement.

Clearly, there are some issues which need to be addressed, not only by the colleges themselves, but by the ANU administration. A standard policy must be developed for student tenants, preferably one which integrates aspects of the ACT Tenancy Act. The institution of such a common contract will be an integral part of facilitating the resolution of disputes and of conciliation in the future, an event which will be to the benefit of the university, the colleges and the students. Then the university must be able to ensure that the halls are fulfilling their responsibilities as set out by ANU policy. If steps such as these are followed, it will be possible to refine the college structure such that it is a win-win situation. Already, Jenny Roberts has expressed Fenner Hall's objective to "work with the residents to maximise their life and opportunities while at University", and guidelines are currently in place which ensure that, even in a worst-case scenario, no student will be evicted from hall without alternative housing being arranged. It is obvious that by emulating the system outlined by ACT policy, the university will be able to rectify these problems such that the students are fully supported in their education so that they might take full advantage of it without unnecessary threats to their wellbeing.



"QUICK EVERYONE! THAT ONE'S DRIPPING - BAGS ME FIRST!"

this page has been **censored**



by fiat

The Directors of Student Publications, or censors, have removed a reproduction of a gay porn flic, onto which John Hopoate's head had been photographically grafted. They claim that this image associates gay sex with violent and non-consensual anal penetration, presumably on a rugby field. It was held to be homophobic.

The editors maintain that this image was the work of two gay men and a bisexual woman (all Jellybabies members). Although they claim "to have been having a joke", their self loathing is to be pitied rather than condemned.

In John Hopoate's place, Woroni presents these images of consensual, positive, 'lovin' (all queer identifying). Note the balance between gay, lesbian and transgendered images.

The Directors of Student Publications are Aveline Rubinshteyn, Maciej Wasilewicz and Elena Rosenman.

Legal Disclaimer: The inclusion of any person or animal in *Woroni* does not *ipso facto* imply anything about their sexual orientation or lifestyle.

Freshmeet

Woroni brings you messages of love

boys seeking girls

Sexy and sassy ex Vice Chancellor wants to get his scissor hands on your vital statistics. Let Dean semesterise your pleasure (6248 7127).

Aging lefthack, 42, seeks first years for passionate flings. I promise to give to each according to their needs. I have friends in the party who could help you go places.

Janet. We met on Thursday at the Facilities and Services Ball. You were beautiful in pink chiffon. I was enraptured by your dancing to the Timewarp. Please stop by the Archaeology faculty. I'm not really a relic!!!

girls seeking boys

Fundamentalist Christian, 17, seeks Christian man to 18, for sexless dating, holding hands, early marriage, awkward first night and prodigious spawning. Call Janet on 6248 7127.

ANU librarian, 36 yo, seeks passionate professional for wild dates, dinner at Della

Piazza, amateur musicals, school fetes. I have so much to give. Let me be your Lady Chatterly. NS. Earnest replies only.

Young bogan seeks lead singer of garage grunge band for Jon Bon Jovi fantasies and social welfare rort. I'm shot through the heart.

seeking same

Tippling lecturer seeks fresher for in depth discussions of critical theory, Marcuse, Foucault, Genet, Mapplethorpe, Daniels, Bjorn, Falcon, etc. Call 6248 7127.

John's boy seeks fourteen same for encounters/rugby team. Call Bazza on 6248 7127.

We met at Gender and Sexuality 1001, but I haven't seen you since. You went to Grammar and were reading Foucault, like everyone else. I was wearing a T-shirt from Landspeed. Could we meet again to discuss open relationships and polyandry? Call 6248 7127.



something special

Quail rapist seeks like minded for long sessions, fine dining. Call P. Singer on 6248 7127.

Spunky NUS delegate seeks desperate hacks for elaborate sexual fantasy/power trip. Let's spend the week together in Ballarat swapping preferences and pretending we're a real parliament. You scratch my back and I'll scratch yours.

Marionette fetishist seeks woman for casual encounters, no strings attached. Call 6248 7127 and become my puppet.

Ma poule, ma poule, ou es-tu? Es-tu partie? Pour toujours? Rentre-toi, mon chou, à ton petit Jason. Appelle J.W. on 6248 7127.

so you wanna busk?

fancy yourself as a performer? able to stand still as your alter ego for more than ten minutes? get the lowdown on street theatre with **merryn spencer's** guide to busking...

Excitement and Adventure. Cash and Profit. Creative performance exposure to hundreds of people a day. Becoming renowned and distinctly famous in your home town. If any of these phrases appeal to the real you, the one who has been pushed down under all the personality you keep on the surface for everyday operation, perhaps you should consider, for a moment, escaping and becoming a Street Performer. That's right, a busker.

Don't think it's something people simply do in the tourist towns, Sydney and the like. Here in Canberra, this particular style of performance is becoming increasingly popular. Firetwirlers in Garema place, statue buskers, didgeridoo players, musicians, jugglers, they're all slowly appearing locally. And you could join them.

Alex Kuzeliki is an acrobat and circus performer. He is a major draw card at Circular Quay, attracting crowds of up to 400 people. Audiences stand up to five deep on tiptoe to catch his act. Kids love him and vie to be taught how to do a back flip. Alex has been shut down by council officers on a number of occasions after complaints from shopkeepers. "I don't understand it," he says. "We draw crowds to the area. It must be good for trade. What would the quay be without buskers? It would lose a lot of its life." If street performance is so popular, why is it illegal? Well, we brought a lot of laws over in the first fleet that haven't been changed. By law, busking at Circular Quay is illegal. The area was gazetted a reserve by the state government in 1989, and the statute prohibits performance. The quay area is under the trusteeship of the City Council, which has revamped it and turned it into a major tourist attraction.

Debra Tay, a busker in Singapore, says that "Most people really do enjoy giving money to buskers (as long as they weren't hustled or coerced into it), but chances are, it isn't in appreciation for the talents that the performer possesses. You often see parents give their child a handful of loose change, and say, 'Go on — put it inside that tin there.'" It seems that buskers

are often portrayed as simply being out there to get money, but of course this isn't true. "Truth is," Tay says, "I'm certain buskers would rather you give the money out of true appreciation of the entertainment he is providing you, rather than out of sympathy. There are a lot of professional international performers who choose this mode of living as a way of exposing their trade to the world."

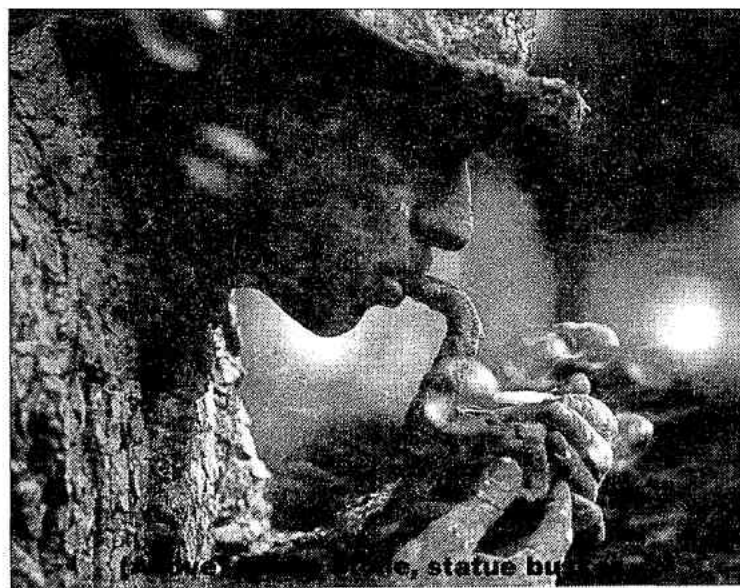
Busking can be a way of life for some people.

Danny Avrutick, an American street performer,

As an example of the 'shock awakening', how many times have you wandered past a statue performer and thought it was an actual statue? The projection of the performance can affect on the public space itself. "An artist whose background and material are the spontaneous and unpredictable circumstances of public streets and spaces is a testimony to what life can be with practice," says Avrutick. "Preparation and the courage to take on the risk and challenges of day-to-day marginality."

So what are the laws about busking in a public space? Melbourne City Council, as in Sydney, has a "buskers code of conduct to encourage self-management by buskers" (so you see, we can look after ourselves all right, thank you). There are surprisingly specific restrictions on noise levels (72 decibels), use of amplifiers and other dangerous objects such as knives, fire, swords or chainsaws. Along with this there are a series of other rules that follow the basic idea of being nice to everyone. You are not to upset the public. You are not to sell merchandise without explicit permission of the council. You are not allowed to disrupt the day to day running of the city. You are not to ask people directly on the street for money. Additionally, if you are under sixteen you must obtain written permission from your guardian and have this piece of paper with you at all times, as well as the permit. Perhaps this is to discourage those dear little child prodigies who couldn't play a tune to save their lives — even if you did pay them.

reinforces the importance of the energy of what you must do: "When they're cooking, a street performer stands as an island of inspiration and transcendence in the turmoil of the aggressive struggle. The street player is not 'enlightened', but is simply possessed by the 'Creative Force' in that place and time. This creates the possibility to wake and shake the random passerby out of his or her workaday trance."



At the moment, there are no laws about permits in the ACT, but there is talk of reintroducing the Police Offences Act which was repealed in 1980. This means that you'd have to get a permit to busk in ACT. With the election this year it may be reinstated. A permit in NSW will cost you around \$50. So there you go.

Gadan, a clown and balloon butterfly/animal maker is a regular at Circular Quay, Sydney. His infectious smile and charming voice draws all sorts of attention from passers by. "Once I got \$100 from one person. I did two birds kissing." He's been busking for seven years, and loves it to death. It's not about the money, though. "Buskers should enjoy what they are doing, the atmosphere here is fantastic. So full of energy."

Rodney is part of an indigenous male brotherhood group who also do Circular Quay regularly. They've been here for three years. "I come usually when I'm broke." There is a limit to the amount of time you can busk: 2 hour limits apply in this area, and work in a shift fashion, with specified sites for busking in 2000 set up by the council. Rodney can make up to \$60 in this time, especially on weekends. His reasons for the performance are cultural, to educate the public, and the tourists about aboriginal culture. There's not a lot of indigenous culture left in the cities. "If the audience is receptive you can make a lot, they're cautious to come near, but once someone is game ... People are coming back to look for evidence of culture in the area."

So what are you waiting for? Get out there, get creative, and earn a bit of cash on the side. Hell, it's always great for party conversation ... "So what do you do?" "Oh, I'm a busker actually..."

street theatre: the horrors and highlights

One time this guy was wielding a knife. Albert just observed what was happening and the guy went away. The audience was a bit worried but Albert stayed calm. If I was Anthony, I would've made a big deal about it. — Statue Busker Anthony, *Albert Stone*.

For some reason people feel I'm more approachable in statue form; it's flattering. Once a guy took me out to lunch as a statue and tried desperately to set me up with his son. The poor guy. I've had my butt pinched, and a lot of kids who run away screaming and crying. — Amy, *The Winter Fairy*.

Once I had a glass bottle thrown at the back of my head. — Alison, *The Fairy Queen*.

I was clowning, face-painting at Christmas time and this scary guy and his friend had come back a few days in a row. We're only supposed to do kids but he really wanted to be a tiger. So he had this shaved head, and we did his head too with very strong paints, orange and black. It would have taken him weeks to get the stains out of his skin. — Emi, *Nif the Clown*.

Playing sax about once a week is enough for me. A guy came past with his guide dog once and stopped to have a bit of a listen. Next thing I know I'm being mauled by this huge guide dog snapping and biting at me and my instrument. It took the owner a minute or two to work out what was going on, but he apologised profusely afterwards and gave me about \$40. — Pete, musician.



Busking at Circular Quay. Photo: Mehdi Chebil.

I was twirling fire wearing a flannelette shirt. I noticed something that looked like a flame on my shoulder but didn't think and just kept on going. Then these drunk guys, looking on just started screaming "Hey, you're on fire!" Only then did I realise what was going on, but I felt embarrassed that a drunk guy had to point it out to me. — Liz, firetwirler.

There's this same lonely, crooked-toothed older man who will always say hello to me, but it freaks me out because he's also brought his family along several times to meet me, always trying to get me to go to his house for lunch or something. Being female and a busker changes the story a bit, I reckon. — Statue busker Amy, *The Blueperson*.

busking for dummies: general tips to enhance your allure

Tailor your performance to suit the arena. Music is great for outdoors, as are circus acts for wide open spaces. Check out the public areas like Garema Place, outside shops, malls, markets, city centres, public parks, festivals (ask permission if needed). Pick a place that you like the feeling of, waste a whole day in the area looking suitably arty and getting the 'vibe' of the place. If anyone asks what you are doing, tell them it's an important part of your market research project. Don't underestimate the quieter areas of town either, for example, in outdoor malls on weekends when everyone is in a good mood.

The huge bonus of doing street theatre is that you can choose your own working hours. Two hour blocks work best, especially when you're starting out because people don't tire of you and you don't tire of yourself.

Maintain the façade of 'I'm not doing this

for the money' at all times. Honesty will get you everywhere. And while we're on the subject of dough, be realistic in your \$\$\$ expectations. It varies, anything from \$20 for 2 hours to \$100 for a full day. It depends on the area, the people and even the weather. This said, be especially nice to kids. Once they're hooked, they will insist their parents part with their money for you and can do this more quickly and easily than anything else in the world.

It's all about space. Territory is crucial, be aware if there are other buskers in the area and set up a suitable distance away. A good measure of distance is to make sure you are too far away to be attacked by them.

Best times of day are 11-3, to catch people in their lunch hour on weekends, and public holidays. Rush hour at the bus interchange is also good if you're feeling brave.

Tourists love buskers, the weirder the better. So, cater to their alternative tastes. Let them take all the pictures they want. Don't be shy!

When you're on, stay in character. Become another person entirely. It's all right, you can regain your old persona at the end of the performance. This sense of focus gives you an actual excuse to act like an idiot, as if you'd need one in the first place.

One final pointer. It's not about the money: just remember to count the earnings in a suitably public space.

Check out the scene: sites to get you started.

<http://www.dom.zip.com.au/sb/index.html>

<http://www.juggling.org/jw/91/1/essay.html>

<http://happening.com.sg/performance/1998/features/may/busking/index3.html>

daft punk, *discovery*

alastair lawrie

After a four-year break since their well-received debut *Homework* (via side-project *Stardust*; remember 'Music Sounds Better With You?') Parisian DJs Thomas Bangalter and Guy-Manuel de Homem-Christo have returned with a brilliant new album. Despite mixed reviews for the first single lifted from *Discovery* 'One More Time' (criticised as too-derivative and a even little bit bland, but which was ultimately quite catchy and a top-20 single) this album is almost universally good.

'Harder, Better, Faster, Stronger' is one of my favourite songs of the year and would have made a great anthem for last September's Sydney Olympics (move over Tina Arena). 'Crescendolls' is beautiful in its simplicity and about as infectious as crabs in a South Daley Road college-

challenge anyone to sit still while it's on the radio.

There are several instrumentals on *Discovery* and they are all 'listenable' to by themselves, especially 'Voyager' and 'Veridis Quo' (although perhaps not as 'stand-alone' as Daft Punk's breakthrough hit 'Da Funk'). Bangalter and de Homem-Christo also regularly employ the vocoder to compensate for their own and their studio singer/producer Romanthony's mediocre voices. This strategy is effective for all but the final song, who's title — 'Too Long' — is pretty accurate.

Finally, *The Face* magazine lauds this album by saying that they wish all dance albums were this good. I have to agree whole-heartedly.



fruit, *here for days*

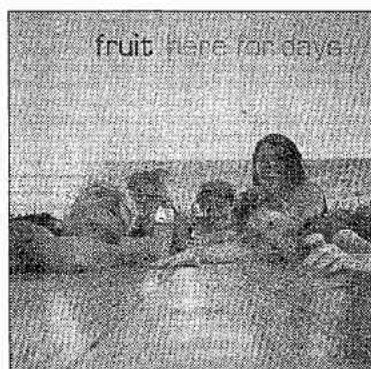
miranda tetlow

There is nothing more amusing than watching someone be it on the street, at a party, or in the privacy of your own home — doing passionate air guitar. Fruit vocalist Mel Watson's air guitar efforts on her trumpet at their recent concert did not disappoint, and this definitely sums up the vibrant energy of this Adelaide band. Fruit are a talented new posse, albeit only new in the sense that they are just starting to attract serious attention after years of hard work. *Here for days* is their most recent album, and has been the focus of their Womad performances and current tour around Australia. Their style of music certainly invites comparison to bands like the Waifs: folk music with a large dash of jazz and blues thrown in, and as such, the CD is a good mix of

mellow and frenetically fun music.

The album has a quirky sense of self-deprecatory humour, with lines like "I'm usually rational — a little more personal, and a lot more self involved", in the opening song 'Sleeping in the Daytime'. Other stand out tracks include 'Wild Angel', 'Alameda' and 'Yeah, Yeah'. What the song titles lack in eloquence, Fruit more than make up for with the vivacity and polished nature of their performance.

The album is not profound, but it is passionate, honest and upbeat. *Here for days* will certainly get you singing along in the shower, even if you do decide to pass on the air guitar.



not from there, *latvian lovers*

adam gould

After keeping fans waiting for what seems like an eternity, Not From There have finally released the follow up to their Aria award winning debut 'Sand On Seven'. Was it worth the wait? In one word: Absolutely.

Latvian Lovers is a big departure from earlier Not From There material. Gone are the layers of distortion and feedback, in their place are sequencers and synthesiser. Despite the change in approach and instrument the band have generally kept the same feel to their music, dense effect-soaked (you name the stomp-box and it was probably used on one track or another) melodies and an always experimental approach to vocals and lyrics. 'Ghost in Texas' and 'The Hitching Post' are excellent examples of this. '180

Yabaho', a blend of latin beats and cheech and chong vocals, completely disproves my last statement, but it's a worthy oddity none the less.

An interesting approach has been taken with the percussion and beats on *Latvian Lovers*, there is a definite dance influence on some tracks. 'Frisco Disco', the latest single from the album as I write this, is a cry back to 70s pop (disco beats'n'all). Most of the album is strangely dance-to-able.

Latvian Lovers is a funky album by Australia's most original band in decades. It is worthy of being in everyone's CD collection.



lars frederiksen and the bastards, self titled

stephen box

This is the first solo album from Lars Frederiksen, bass player and part time vocalist from the seminal So-Cal punk band Rancid. It was co-conceived and produced by Tim Armstrong, the lead singer and guitarist from Rancid. This album is a collection of songs based on Frederiksen's teenage years in Campbell in California, growing up with his best friend Ben.

The album has a very familiar Rancid feel, and doesn't stray far from that. As with any punk record, it's short and sharp. It all starts with a fuzzed out intro declaring that Lars and co. are here, and ready to RAWK. From there its three chord, distorted, speed punk all the way. The tracks that particularly stand out on this album are the cover songs, the first of

these being a cover of Billy Bragg's 'To Have and Have Not': the single from the album and Motor Head's 'Leaving Here'.

Of Frederiksen's self penned works, 'Army of Zombies', 'Campbell', 'CA', 'Skunx' and 'Subterranean' stand out. They're fast paced, pissed off punk, as good as anything else that's been done in this genre. They make great listening when you want to work off some excess aggression.

All in all this album is enjoyable, it's a great listen, particularly for the two covers. If you're a Rancid fan, I'm sure you already have this, if you're a fan of punk music from the late eighties and nineties, give it a listen.



Contribute to Woroni

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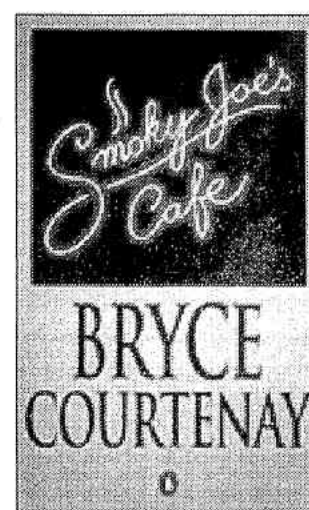
Come to the Contributors' Meeting, 2pm Wednesday 18th April
Students' Association Meeting Room (above Union Court)
Call 6248 7127
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bryce courtenay, *smoky joe's café*

zoe rose

If your dad's a veteran, you're over corny war clichés and sappy feel-good endings this book will shit you. In fact, if you read more than three pages, this book will shit you — or, in the author's words, "make you crankier than a cocky with a cuttlefish shoved up its bum." The premise is gorgeous — a bunch of screwed-up but good-hearted Vietnam vets get together to grow pot so they can raise money to help sick kiddies. Yay. This book is full of fantastic clichés: the learning-to-get-along-with-the-former-enemy cliché, the classically Australian country-folk-are-better-than-city-folk cliché, and my personal favourite, the flash-back-in-which-the-besieged-protagonist-runs-off-to-save-the-whole-platoon-but-is-followed-by-his-inept-best-mate-who-gets-his-head-blown-off-and-whose-eyeball-slides-down-the-protagonist's-arm (where the best mate's name is tattooed, naturally). And if that's not enough for you, then don't worry, it gets better. By

the end of the novel the vets have started a grass-roots movement that has gone international, exposed a bunch of government cover-ups, gained adequate recognition and compensation, and yes, helped sick kiddies. Ah, if only. To his credit, Courtenay has done his research well, and he's intent on proving it by cramming facts down your throat at every possible moment. Courtenay just tries so hard to make his narrator talk like a battler, that this potentially powerful character winds up sounding...well, pretty silly. And that's the real problem with the book — it picks up a serious subject, seemingly in homage, and turns it into something silly. As an analysis of the experiences of vets, and even as a decent story, this book is crap. It might just give good ideas to some of the more philanthropic drug dealers out there.

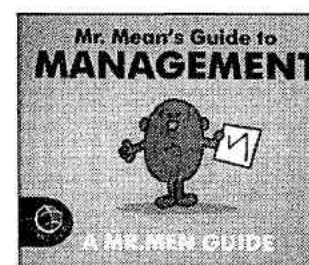


adam hargreaves & adrew langley, *mr mean's guide to management: a mr men guide*

charles marimuthu

I've had the pleasure and dare I say it, the privilege of flicking through *The Mr Mean Guide to Management*. Now comes the difficult part, writing 250 words that justifies getting a free copy of this wonderfully illustrated and bound book. Now, to you out there this may seem like a simple task — 250 words on a book. But, it's a picture book, I doubt it has 250 words in it! What then can I say about *Mr Mean's Guide to Management*? Well, to begin with, it has afforded me an insight into the world of management. Should I ever be faced with hiring Mr Messy for a job I will think twice. I also learnt that Mr Perfect is always likely to beat you to a promotion because, well...he's perfect. I also found out that, as Mr Uppity notes, your importance in a company is

measured by the size of your chair. This explains why I am sitting in front of a small work station in a student gas lift chair. Ultimately, I found *Mr Mean's Guide to Management* a compelling and thought provoking read. It raises several important and pressing issues about human resource management, office politics, industrial relations, not to mention occupational health and safety issues. I intend on using the book as a reference tool at work and will suggest that everyone everywhere who works considers purchasing this valuable office resource. Perhaps it's tax deductible.

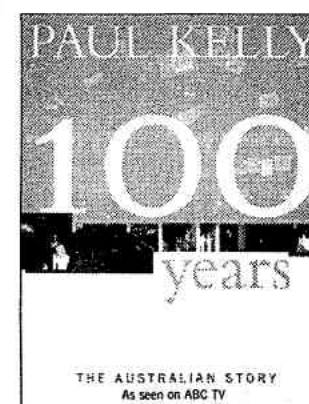


paul kelly, *100 years: the australian story*

alex pollard

It is a bit scary how little Australians seem to know about the history of Australia in the last 100 years. This might be because it is quite tragic in many ways. And not just because of the mistreatment of indigines. In his book, *100 Years: The Australian Story* Paul Kelly relates how Australia, envisioned as a working-man's paradise, met the tragedy of the Great War and was hit harder than most countries by the Depression. Through all this, protectionism and the White Australia Policy were the key policy "successes" that survived from the establishment of the Commonwealth in 1901. Policies that the Menzies government persisted with for far too long. The result was that Australia remained in relative decline to the rest of the world in the post-war period. Ironically, Paul Kelly himself, in his recent commentaries on climate

change, is backing a Government policy which may make Australia a pariah state, in the same way Australia nearly became a pariah state with the White Australia Policy. Paul Kelly should probably stick to writing about the last century, not this one. But putting all this in perspective, Paul Kelly reminds us that this is probably the best time to be an Australian in the last 100 years, if not ever.

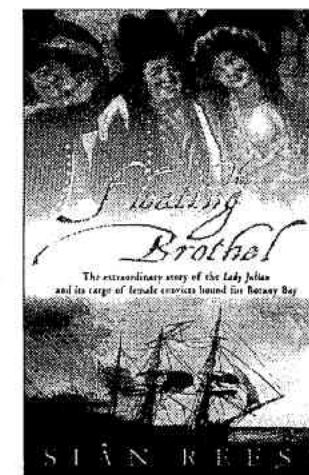


sian rees, *the floating brothel*

miranda tetlow

Thomas Hardy knew it, and so did 18th Century English society. Men who committed crimes or overstepped social boundaries might eventually be readmitted into society, but women who did the same were completely irredeemable. Thus, in the minds of the authorities it was only appropriate that female convicts became or continued as prostitutes during their sentence of transportation, in this case providing their services to the officers and crew aboard the *Lady Julian*. The provision of women in this manner was considered neither sexual exploitation nor blatant hypocrisy, but rather an essential means to "safeguard against dangerous urges" and "gross irregularities amongst the men." In *The Floating Brothel*, Rees opens with lively descriptions of the crimes which led to sentences of transportation for women, and she gives an evocative portrayal of the escalation in crime during this period, the

intransigent nature of the English "justice" system, and the vulnerability of women given these circumstances. Rees strongly conveys the squalor and arduous nature of this journey to New South Wales for over 200 women, and the sexual politics created by their presence on route and upon arrival. Rees should be congratulated for creating such a readable account of female transportation to Australia, but her writing style is suffocated in places by her obsession with the most minute details. The book also noticeably trails off in the second half, which is disappointing after such a strong opening. *The Floating Brothel* is interesting, but is a book to skim and dip into, rather than read cover to cover.



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phillip kaufman, quills

natalie weddell

Quills is a movie that will either disgust or delight you. Such a paradoxical response is somehow fitting considering that the film is based on the historical figure of the Marquis de Sade — a charismatic French novelist whose lewd tales of sexual profanities led the Emperor Napoleon to imprison the Marquis and his depraved quill.

We join the Marquis (Geoffrey Rush) in the final years of his imprisonment in France's Charenton asylum for the criminally insane. Although incarcerated, the Marquis is nevertheless at his smutty best and succeeds in smuggling out his manuscripts with the help of the buxom and virginal laundry girl Madeline (played by Kate Winslet and her bare breasts). Meanwhile, Charenton's benevolent director, the Priest Coulimer (Joaquin Phoenix), tries all in his spiritual power to purge the Marquis of his dirty thoughts, but instead finds himself lusting after poor young Madeline. This makes

for an intense love triangle which is partly overshadowed by the arrival of Napoleon's envoy, Dr Royer-Collard (Michael Caine), whose methods of patient rehabilitation involves iron, prongs and sharp knives (much to the Marquis delight?).

Despite its sometimes crude subject matter, I found *Quills* to be surprisingly entertaining (except during the whole necrophilia dream thing, but that's just me) with memorable use of witty dialogue and farcical situations. The message of this film is ambiguous. It neither endorses nor condemns the Marquis, writing. Essentially, Kaufman cleverly uses the Marquis to criticise and question what society values more: freedom of expression or moral orderliness? Not bad for a movie about a sex-crazed, filthy, pervert who, in real life (and here's the irony of it all), was actually impotent.

steven soderberg, traffic

leo shanahan

When I was in Shanghai I met a man from Brisbane (sounds like something from C.J. Dennis really) who would say the words "Yee Har" to demonstrate his approval of something, "fuckin' yee har boys, that place is fuckin' cool" he would say. If that man had seen the film *Traffic* with me (I'm glad he did not) he would have been yee harin the whole of the way through.

Traffic is split across three revolving stories. Plot 1 centres on Michael Douglas who is a judge and the new head drugs dude in the U.S. His daughter is, like so many educated middle-class whites, a recreational drug user. This aspect of the film was one of its best as it depicts middle-class drug-use in a truthful light. It does get a tad cliched when the daughter turns bad and hits the streets, but I guess any responsible American film can't show kids taking drugs, having a good time and then going to uni the next day.

Plot 2 is "cops in America". They arrest Catherine Zeta Jones' film-land husband, and then she turns hard-ass drug baroness. This part of the film could be a bit depressing for any policemen out there, because it basically says your job in getting rid of drugs is pointless and you lead useless lives. A bit harsh but holds some truth. Plot 3 has lots of Mexican coppers and drugs. This is probably the most exciting part of the movie and Benicio Del Toro gives a pretty good performance, quite worthy of his best supporting actor academy award.

Even though the stories don't intertwine completely *Traffic* has an all-embracing theme: drugs. It doesn't have an answer to the drug problem and I think that's the point, nobody does. *Traffic* is a "fuckin' yee ha of a movie".

stephen johnson, yolngu boy

kaon bell

When I dream, I see us together again. These are the opening words of *Yolngu Boy*, and effectively capture the air of expanse and wistfulness woven into the storyline. For this film deals with the choices and dreams of three young men in Arnhem Land at the top of Australia. Their names are Lorrpu, played by John Sebastian Pilakui, Milika (Nathan Daniels) and Botj (Sean Mununggurr). Together, or apart, they must work through the things that will make up their life as men; the community, their tribal customs and lore, and a yearning to travel the lands that border the sea.

Which is not to say they dislike idle pleasures: often therein lies the focus, as the youths laugh in the face of responsibility. Of the three, only Botj has a history and has been denied initiation as a Yolngu man; this decision coming mostly from the lead elder Dawu, a man with the mark of authority who is played by Nungki

Yunupingu. One might even say that the ceremonial link is *de rigeur* in this isolated settlement, where pleasure is what you make it and talk is honest, to the point. Yet the real opening for the trio is when they go walkabout.

Throughout the movie the theme of a totem spirit is explored, the crocodile-man Baru being the guide for all of them. It serves to highlight the wondrous nature of the landscape, Kakadu forest and sweeping plains, as the "songs, dances, stories and land" of the people would so well describe. Indeed, the overall feel is that a fleshed-out culture remains, and will always be, a part of the place, with or without towns or cities. A closely made and vibrant piece, with a depth of feeling.

thomas carter, save the last dance

maud lebowski

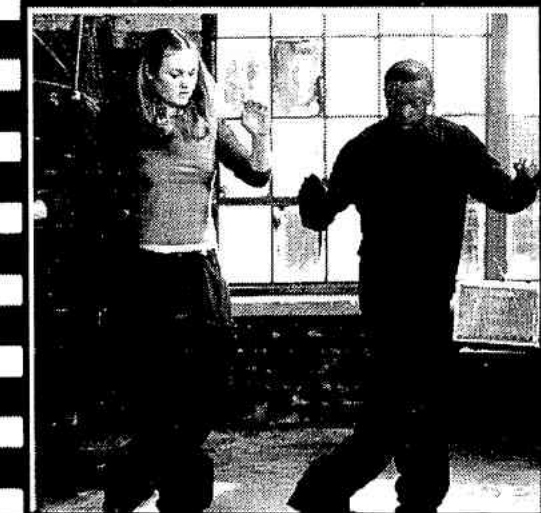
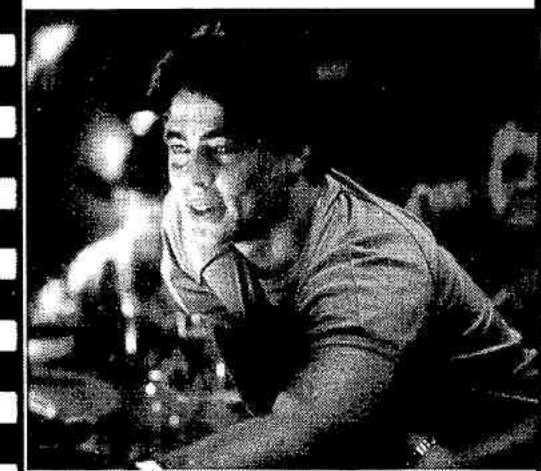
The dance flick is notorious for its tendency towards the banal, the trite, the cliched and the superficial. Sometimes they try to introduce social issues in order to deceive the audience into thinking that they are watching serious cinema. *Save The Last Dance* is the story of Sarah, a classically trained dancer from bible-belt America, and her introduction to life, love and hip-hop by her African-American boyfriend, Derek.

I saw this film with a number of friends and we are slightly embarrassed to admit that we were dancing in our seats and distributing tissues. One friend who wishes to remain anonymous has decided to take up hip-hop classes and we all grooved on at Club Mombassa afterwards.

Save The Last Dance goes against the cliches. Sure they might have lots of gorgeous actors dancing about in skimpy shirts and slouching with laid-back style, but the film does address the issue of inter-racial relationships in a plausible fashion. This is not a tale of a misunderstood

white girl being extremely politically correct against the expectations of all her gangsta friends, thus creating greater harmony between her peers. This film is about a girl who meets a guy and they fall for each other. He happens to be African-American and she happens to be caucasian-American and the way that they deal with the limitations of others in their attitudes to the relationship is believable in its naivety and reality. The characters are multi-faceted, the story-lines are plausible and the outcome is gorgeous!

Against all expectations I enjoyed this film. I intensely disliked *West Side Story* and *Flashdance* and all the other dance films which appear from time-to-time, however, I'm voluntarily taking my sister to see it this weekend and I'm looking forward to it.



anthony mann, the fall of the roman empire (1964)

mark thomson

"Barbarians... human sacrifice... Romans..." Beginning at the close of the reign of Alec Guinness (Marcus Aurelius), "the period in the history of the world during which the condition of the human race was most happy and prosperous", Anthony Mann's *The Fall of the Roman Empire* charts the reign of the prodigal Commodus (180-192 AD) and the love of Livius (Stephen Boyd) and Drusilla (Sophia Loren).

It would be foolish to demand academic scruples from a sandal epic "with a cast of thousands", which overlays potted history with a melodramatic love story. After all, if all the correct nods are made to the Roman empire (a reference to the *Meditations*, a triumph, a decimation, and naturally a chariot race), only a pedant would highlight the *faux pas*: mounted cavalry fighting Arthurian battles, a Greek freedman addressing the Senate, patricians burnt at the stake, political rhetoric more Disraeli than Antonine. Even better, Bronston's convenient "it was all downhill from Marcus" hypothesis enables him to distill the three centuries of late antiquity into 173 heart rending minutes. Given the abominable literary evidence for this period, who's

to say that Commodus wasn't killed in an impromptu gladiatorial contest by the love-lorn Livius, rather than strangled by an 'athlete' in a palace intrigue? Given that historical epics are as much about other historical epics as about history, should it surprise us that, in the moving final scene, Livius plucks the wooden Sophia Loren from the flames while a revolutionary mob looks on? Joan of Arc meets the Scarlet Pimpernel.

Of the cast of thousands, only Alec Guinness stands out (as the tongue in cheek Stoic emperor). Romantic leads Boyd and Loren, demonstrate just how stilted dialogue can be. If only they had been immolated after the escape-proof Roman fashion (smeared with pitch and set alight as torches or burnt in a shirt of papyrus) rather than the much slower medieval "pile of twigs" method. Dimitri Tiomkin's (Academy Award nominated) score displays the sheer din that an organ, massed choir and symphony orchestra can, in unison, produce: very epic. Most damningly, *The Fall of the Roman Empire* scored poorly on "O" and "Hail" Caesars, on "Roman" salutes and on alarums. What is the world coming to?



patti smith, horses (1975)

penny jones

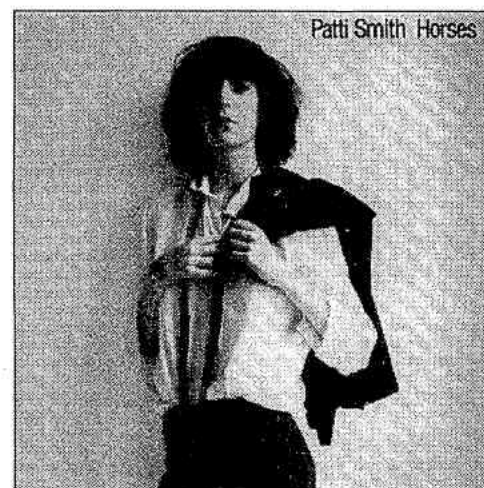
Even in the 1970s, Patti Smith was no chart-topping Britney Spears. Her music was never highly in demand at school socials, and nobody put out a 'finally legal' Patti calendar. In fact, her 1975 debut album, *Horses*, received much attention simply because the cover photo showed the unbleached hairs on her upper lip.

That was the point. Resolutely androgynous, Patti Smith demanded a place in the often macho worlds of poetry and of rock-and-roll.

In this album, Smith is as much a poet as a singer. Her lyrics echo the Beat poets in their unrhymed style designed to be spoken, and their wild hallucinations and drug imagery. She enjoys written puns, such as the scatological humour in the song title, "Mer (de)". However, like much poetry, Smith's work, on paper, is little more than a random diary entry. It only becomes exceptional when performed. Smith's voice sometimes chants like a priest, sometimes grunts like a neanderthal in a porno booth and sometimes shouts like a football zealot. Sometimes, she even sings. At her best, she becomes mesmerising, addictive and utterly inimitable.

Smith opens this album with "Gloria", a challenge to the traditions of popular music. She begins with a breathy description of a young woman "humpin' on the parking meter, leanin' on the parking meter". Then, she stalks her prey, seduces her, and gloats in victory. Far from the sweet chickybabes and pure folk singers who preceded her, Smith usurped the traditional male territory of rock-and-roll, berated by many feminists of the time as an bastion of patriarchy.

Ironically, perhaps because her work moved so far outside all the norms, she lost much of her potential impact. She never pandered to niche audiences with bizarre hairstyles and clothing fetishes, so she never became a major face on t-shirts. She was never going to appeal to the hand-holders at high school dances. However, her influence on several modern bands, her appearance on Bob Dylan's recent tour and the glowing reviews in many modern music magazines, from San Francisco to Singapore, suggest an imminent rebirth for Smith as a rock idol.



kingsley amis and robert conquest, the egyptologists (1965)

mark thomson

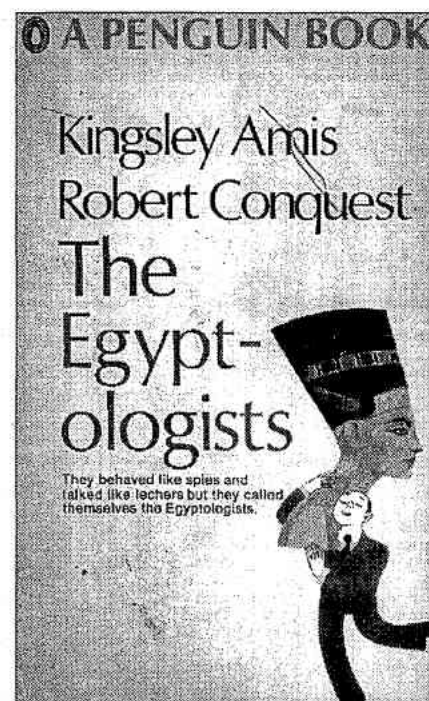
"They behaved like spies and talked like lechers, but they called themselves the Egyptologists."

Kingsley Amis and Robert Conquest are the names behind The Movement, that matter of fact (and very English) reaction to high modernism which produced a few light novels. Amis wrote the books and Conquest wrote the manifesto and they took as their subjects everyday life, parochial things and the middling people of Middle England, an artistic province no one had wanted. Even Socialist Realism wouldn't touch it. The result was light, humorous novels which sold well at the time, but which seem twee now and some vicious literary criticism: Amis laid into both *Lolita* and *Brideshead Revisited*.

The Egyptologists has an amusing concept. A group of bored husbands found the Metropolitan Egyptological Society and invite their wives to a series of ghastly lectures. Once their wives stop coming, the husbands use the club's events as a cover for adulterous affairs. They build 'the Isis room' for their flings. There are a series of close

calls, when inquisitive wives surprise the husbands left 'holding the fort' at club headquarters. Everything is revealed when one of the husbands brings another club member's wife to the Isis room. It transpires of course that many of the wives know exactly what is going on, and have acquiesced in an arrangement which makes their own infidelities so much easier.

The Egyptologists is structured like a detective novel: events flow chronologically, but their significance is not revealed until the end. I was puzzled by the elaborate devices which Amis and Conquest invent to avoid revealing the secret. After so much obfuscation, I expected more than routine adultery (maybe orgies in the Isis room?). In places the novel is laboured and would benefit from being fifty pages shorter. Then again, most collaborators are better at adding than editing their material.



president's report fighting for a feminist future

maciej wasilewicz

Hey everyone,
This week I wanted to update everyone on what the university is doing in the areas of Library opening hours, Admin changes, Course structure changes and also to talk about what the Students' Association is doing about all this.



Library Hours:
The Hancock Library will be open three hours longer on Sundays next semester as a result of good student lobbying. This is less than we expected from the university and ANUSA is trying hard to get further increases in library hours. This debate has to be kept in the context that increasing library hours for both weekend days to 10 am to 6pm will cost the Library an extra 80 - 100k a year where their budget is 15 000 k.

Admin Changes:
Admin is implementing a new system called Peoplesoft that will impact heavily on how things are done at university. Some of the obvious changes will be: no lines for Melville Hall admission or unit variation (everything will be done on the Web), Year-in-Asia may be HECs liable in all instances and GSF will be paid for summer sessions. The changes have positive and negative effects and if you would like to contribute your thoughts just send me an email at sa.president@student.anu.edu.au.

Course structure changes:
The university has completely educationally unjustifiable rules that split subject choice into faculties rather than pedagogical areas. For example, if you do Arts you can do French or Arabic but not Chinese or Japanese. You can do American History but not Vietnamese History. These arbitrary rules are something that the SA has tried hard to work to get rid of. Recently the Faculties rejected a model that would have led to greater student choice on the grounds of maintaining limitations on how much first year units can count towards a degree. Unfortunately they have yet to offer any model or make any move towards easing the archaic degree rules that they have.

socialsaurus

simon barber

Hey guys. Nothing interesting to report this time around. Why don't you read the President's Report? It's always a good read! (seriously!)
Cheers,
Simon



elena rosenman

It's been March the month of meetings, all of which you can now enjoy vicariously. I'll keep it short. No no don't thank me.

Despite the expected tedium of university bureaucracy, there are currently some really positive initiatives coming out of the Equity and Diversity Unit on campus. The first you will hopefully have heard at least a little about and that's the University Census. The census is an attempt to discover the extent and nature of discrimination and harassment at the ANU.



In accordance with such a project, it is imperative that EVERYONE (staff AND students, men AND women) fill it in. It's on the web at www.anu.edu.au/census, and it will only take you between 3-15 minutes depending on what you've got to say. This is a great opportunity to influence the policies on discrimination and harassment on campus so don't pass it up. The second thing is a little more exclusive. E&D are also currently in the throes of developing a maternity/parental leave policy for students. I

have already met with a few students with a direct interest, but liaising with students is a big priority for those developing the policy, so if anyone has any suggestions or opinions please come and have a chat, or email me on the new, improved, functional email address —

sa.womens@anu.edu.au.

On an unrelated note, congratulations should go to the Education Department who organised the highly successful national day of action at ANU. They managed to convince the VC of the need for a public forum on the issue of the funding of ANUTECH and the faculty debt. All students with an interest in the standard of their education are invited to get involved, so submit your questions to *Woroni* and look out for details of the meeting some time in May.

All in all, there are currently some great opportunities to be involved in effecting great change in your uni. Meanwhile, enjoy the break, I look forward to seeing all you feminist avengers next term!

education officer's report

charles marimuthu

I thought that in this month's issue of *Woroni* I should concentrate on the positive things around Uni. Whilst there are things that need to be improved on campus, and we are working to improve them with Administration and the Faculties, I thought I'd pose the question: What's good about your Uni, your course or your lecturers?

To that end I'd like to encourage as many students who read this article to email or write to me about a lecturer, tutor or course you feel needs to be acknowledged for outstanding teaching. I know the ANU has awards that recognise outstanding staff, but it would be



great to give our lecturers more encouragement and recognition for the work they do.

So, if you think your lecturer or tutor is particularly good at what they do, let me know. I'll then write them a letter, telling them how great you think they are.

Alternatively, if you are experiencing any particular difficulties with a member of staff, academic or otherwise, or with Uni life generally, pop in to see me at the Students' Association or email me at

sa.education@student.anu.edu.au with your problem or complaint.
Cheers, Charlie

queerest of the queer

aveline rubinshetyn

If you have come into the office and I haven't been there, I have been off ill. Hopefully I will be returning to my regular office hours. If you do come by and I am not here, please leave me a note and I will try and get back to you.

Not much to report this month, but can I please encourage people to do the discrimination and harassment survey that is being done by ANU. A reminder about Queer Collaborations at Newcastle 9th — 13th of July. If people are interested in going as an ANU group, we will

need to make arrangements for accommodation and travel soon.

The AIDS Action Council has launched a new book called *Yes, I Am* it is described as a collection of writings by young people in Canberra who identify as lesbian, gay or bisexual and is the final product of a project, jointly funded by HEALTHPACT and the AIDS Action Council. The Sexuality Department will have copies for people to come and read.

Yours,
Aveline



environment officer's report

christal george

People,
There is heaps of good shit going on.

Green Guide 2001. Pick up a copy. **FREAKIN CREEK**, music festival outside Chifley library, first week back, **Thursday 3 May.** Velvet Jones, Beatnik Redemption, Tribal Rhythms, and **EARTH * AIR * FIRE * WATER.**

Beautiful Badja! Badja is snuggled between two National Parks and is a wildlife corridor for over 20 old growth dependent animals. 8 years ago forest rescuers ensured there was a logging moratorium. Badja forest rescue... its an hour and half away from your city life. Lifts coming and going every day... contact Andrew 6249 6491.

Kick Ass Sustainable Uni List of Appropriate Demands for ANU:
*Reinstating the organic Food Co-op shop in Student Union building
*redistribution room in ANUSA building for all the old computers/stationery/ recycled lecture pads et c to be available for students for free!

*Say goodbye to the polystyrene cup, rent a cup instead, so you only pay for the hot beverage.

*that the newly positioned Recycling Bins be placed in

prominent positions in Union Court, inside the union building.

*only purchase from printer's that print double sided.

*purchases at least 40% recycled paper, and purchase recycled tissue paper products campus wide, like Monash, RMIT and UNSW.

*launch paper, water conservation, car pooling campaigns.

*\$500/annum for pizza's for students making recycled lecture pads.

*for the ANU bar to recycle all bottles

*Enviro /Students' Association Notice Board for the Student Union Building.

*work with AUEMN to negotiate cross campus recycled product purchasing contracts.

*funding for awareness raising project such as canvas/billboard which highlight EMPC and enviro collective's initiatives.

*and finally, that the VC's house be converted into an example of a sustainable home. Because sustainability starts in the home.

More? Contact your very helpful enviro dept on 6125 9869. You could also send blank email to onthebrownouch-subscribe@yahoo.com. Meetings at 5.30pm Wednesdays, Students Association.



clubs & societies — join the social a-list

ANU Labor Students Club

Have you ever watched John Howard on TV or have heard what he, or other members of the Coalition Government, has said and as a result became angry? If so, join the Labor Students Club and help kick the Coalition Government out FOR GOOD!

SRI CHINMOY MEDITATION

Those who were at the ANU a few years ago might recall that the only on-campus meditation classes were held by the Sri Chinmoy Centre (yes, the same people who do the triathlons). Now the Uni has a choice

of meditation groups, but the Centre has still had plenty of requests from students (and counsellors), asking them to return to join in the fun. If you'd like to explore your inner potential (or simply relax, for heaven's sake), come along to what was once a ritual among many students: the **Sri Chinmoy Meditation Classes**. A five-week course will be held at the Counselling Centre each Monday, from 7th May to 4th June, from 1:00 to 2:00pm. Feel free to rock up. Phone 6248 0232 or 0413 474 597 for more details.

include me. please.

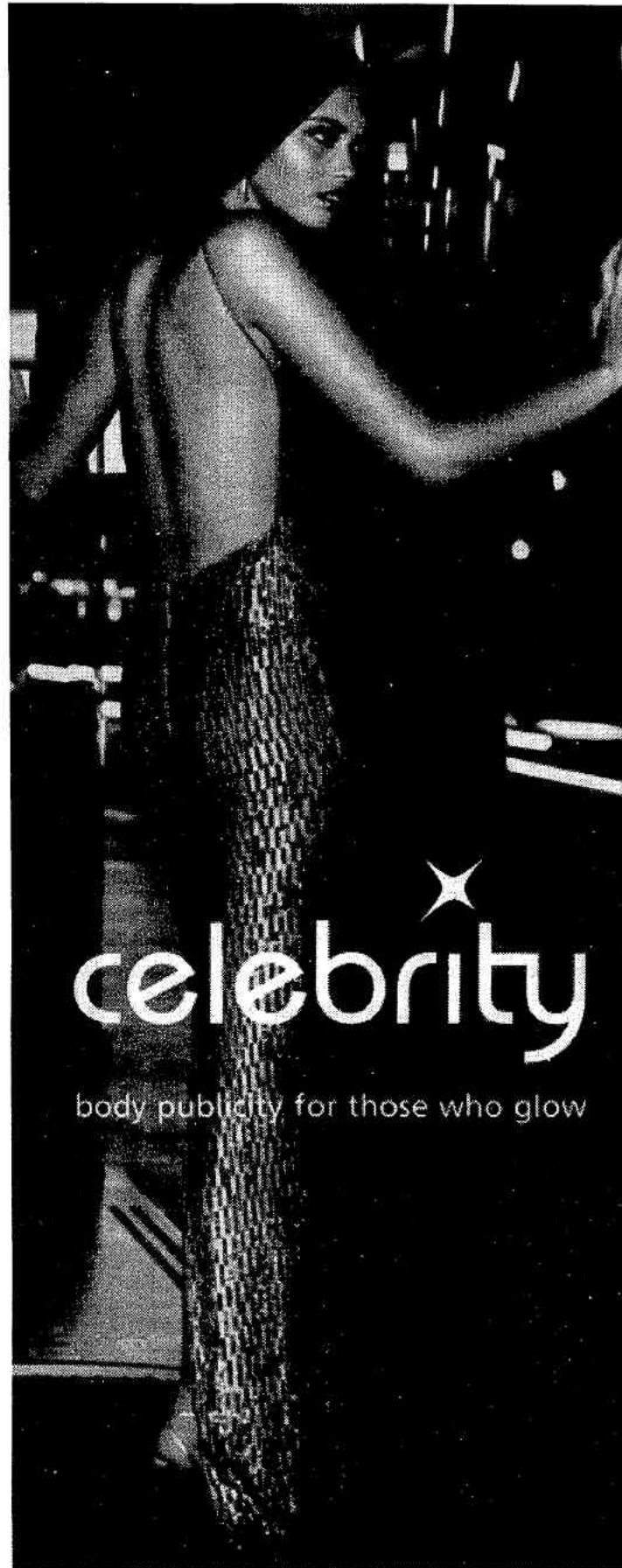
(1) Well, did you email your stuff to woroni_articles@student.anu.edu.au by the submission date (the next one is the first of March)? Make sure you decide which section you want to be in and include the correct heading in your email. In the subject field:

- For general Club info put "C&S"
- For the Toilet Door put "Toilet Door"

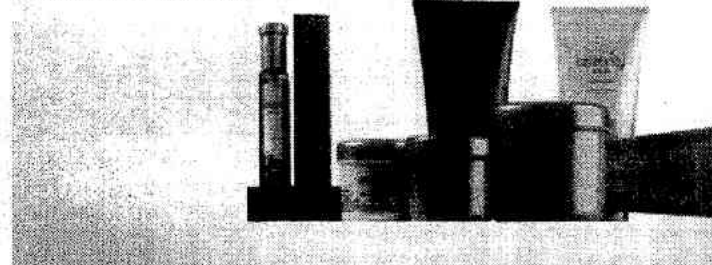
(2) If that still doesn't work, it may be that *Woroni* hates you. (Mark's favourite drink is gin and tonic — Penny prefers lemonades.) Otherwise:

- You submitted your blurb on paper.
- You were late.
- We ran out of room. Trust us, we cried when we had to trash your message.

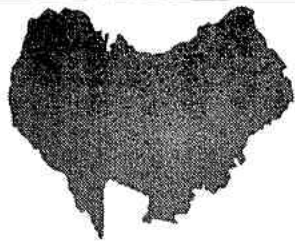
Please Note: We print ads from clubs affiliated to the Sports Union, but these take second preference to Clubs and Societies affiliated to the Students' Association.



A new shimmering lineup of body, bath and fragrance. Now at stof. stores, David Jones and selected Myer & Grace Bros. Enquiries 03 9529 4799.



club it



The 'Strine

**Hoppoate's lawyer:
"innuendo hurtful
and misplaced"**



**Natasha declares
herself "latest
trendy cause"**



PM to Remix 'Funked Up' National Anthem

Indiana Loftus

John Howard announced this week his plans, as part of his progressive, relevant and in-touch policies to change Australia's National Anthem 'Advance Australia Fair'.

In a statement given to the press the Prime Minister said "I have my finger on the pulse of Australia's youth" adding that they, like him and most other Australians were "sick to death of the boring old song that no one knows the words to" and wanted a "remixed cooler" version.

According to Mr Howard, the issue was brought to a head during the Olympic Games. He claimed that he was sick of being forced to listen to "that lame-assed ditty" again and again whilst sitting in his prime pool-side seats.

While the Prime Minister said he certainly didn't believe other countries had better anthems, stating that most of them were "even more shit-house than ours", he felt that it was time for a change.

"What Australia needs, as we move into the

second century of Federation, is an anthem that we can hold our heads high to. We need is a song that captures what it is to be Australian with some fly rhymes, a skanky beat, and a phat phat base."

The Prime Minister has yet to confirm who will be doing the remix. He mentioned that he had considered Melbourne based group Sonicanimation or Canberra DJ and producer Chris Fresh but had not ruled out using overseas talent.

"Although it would be preferable using home grown talent for our National Anthem, the fly nu skool breaks that are coming out of the UK at the moment are keeping them at the cutting edge of electronic music, and it would be interesting to see what an artist from the European Continent could do. A Paul Van Dyke Trance remix of Advance Australia Fair would certainly go off."

Youth groups around Australia have protested vehemently to what was been called "a desecration of what is sacred Australiana".



a shonkily forged photograph

National Union of Students representative Phil Smart argued that "Australians died on the shores of Gallipoli, fighting under everything this anthem represents, unless that was 'God save the Queen'. It's just typical of Howard, suggesting all these new-fangled, hi-tech sounding changes to Australia, without thinking about the impact it will have on ordinary Australians."

Rebel Democrats Protest: Unleash Our Love

Mama Catz

The Democrats' leadership spill has turned into a brawl, with members fighting over the right to have sex with animals.

Some progressive members have publicly supported controversial animal-rights activist, Peter Singer, in his recent claim that refusing to sleep with a non-human animal is "speciesist", as it discriminates against so-called "lower species".

Prominent Democrats, however, claim that "bestiality" is "abhorrent", because the IQ of animals is too low for them to be able to give "informed consent".

The Feline Eunuch, a leaked document from disgruntled members, rebuts this claim. "Many players of Rugby League have IQ's similar to an average-to-intelligent cow, and nobody questions their right to give consent. The Democrat leadership is just toadying up to the Liberals, in a conservative repression of different sexualities."

The document calls not only for animals to be allowed to have sex with humans, but also to vote and stand for election. The new proposed law is tentatively titled "Legislation to End the Gross Human-centric Usurpation and Manipulation of Power" (LEGHUMP).

Some Democrats also claim they and their partners have experienced discrimination at Party



Leda, pioneer of animal liberation or exploiter of her non-human-animal-companions? Controversy rages.

functions. One staffer left a dinner party in tears when a rump steak was presented to his girlfriend, Daisy, a heifer from Bega. Another was offended when her partner, Fluffy, was made to enter through the "cat flap" at a dinner for Meg Lees. "Fluffy and I have a beautiful relationship: all I want to do is hold her paw and walk into a room with dignity."

Wessex Gaffes Shame Ruling Class



Rhys-Jones describes her experience as "a pretty fucking bad trip, darling, I can tell you".

Sheik Imphromth'Sun

Sophie, the Countess of Wessex, has made a number of embarrassing statements to a journalist who disguised himself as an Arab sheik. "The Queen Mother, she's a fascist bitch," the Countess said, "but we all voted Major. Do you think we can fucking stand Blair?" The Countess also made accusations concerning the sex life of several princes. "Why do you think two of them joined the navy?" she said, "Is this the royal family or the fucking Village People?"

Most controversially, the Countess criticised the late Princess Diana, claiming that, "That little Miss had it coming. Frankly I was hoping it would be a landmine, but who gives a fuck so long as the slag's dead?"

Taliban Destroy LEGO Statues

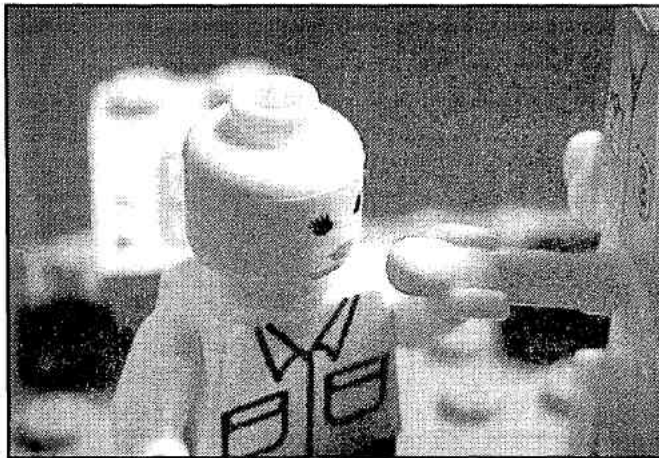
Garry Action

Lego™ promoters were devastated this week when Mullah Mohammad Omar, the despotic leader of the Taliban, announced his intentions to destroy all Lego™ Buddha statues in the Lego Land™ exhibition currently touring Afghanistan. "Over 75% of our exhibit is devoted to religion and many Buddhist statues can be seen amongst these displays" a Lego™ spokesman announced. "All we want to do is exploit religion to promote Lego Awareness™ but the Taliban's inconsiderate fatwa is jeopardizing the entire project. Thankfully this shocking announcement shouldn't affect our Lego Survivor™ promotion (Tribal Council™ sold seperately) but if they ban bikinis or bandanas we might as well pack up and go home."

The Taliban have since made a second outrageous announcement though not related to bikinis. Because Omar finds Buddhism offensive, it was revealed, the world's tallest Buddhist statues built 2000 years ago in eastern Afghanistan, will also be destroyed. Though saddened by this announcement, Lego™ promoters

are relieved to learn that it was not unsavoury Lego™ colour coding that motivated Omar's Lego™ decree. His latest announcement has however started a frantic bidding war in the west.

It all started when New York's Metropolitan Museum of Art made a last minute attempt to save the gigantic Buddhist statues from de-



Taliban leaders considered the exhibition "profane"

struction by offering the Taliban a price for the artifacts to be relocated to the U.S. Within hours of the museum's offer, McDonalds™ Corporation made their own offer to the Taliban: an attractive price for each of the statues and one Cheese Burger for each starving afghani; man, woman and child. "This is an excellent opportunity to preserve an important part of Afghanistan's heritage" a McDonalds™ executive

boasted. But while Omar was negotiating a Quarter Pounder upgrade with the corporate juggernaut, McDonald's™ intentions to give each of the Buddhist statues "plastic surgery" upon arrival in the U.S was leaked to the media. It seems the decrepit concrete lions currently mounted in front of McHeadquarters in New York could soon be replaced with a towering, but friendly, pair of ancient Asiatic Ronald McDonald™ statues. Rumours also have it that Omar asked McDonalds™ for a quote on two 90 metre bronze Hamburglers™.

Disney™ have also jumped on the bandwagon. They revealed their interest in the giant Buddhist statues stating their offer to the Taliban for the statues was unbeatable. They're so confident the towering Buddhas would soon be relocated to Religion Land™ in California that they

have already consulted engineers on the possibility of hollowing out the statues' heads to make way for two Starbuck™ cafes.

However despite negotiations, all McHopes were dashed last night when the Taliban unexpectedly reiterated their intentions to demolish the ancient statues using dynamite. Mullah Mohammad Omar has refused assistance from the A.C.T Government in this matter.

Bush Demands Plane's Return

Jocasta Lovesit

US President George W. Bush has once again demanded the return of an American spy plane and its crew, detained by Chinese authorities. "I never said they could play with it," he said, "and it cost me four weeks' pocket money." The Chinese government refuse to release the plane and its crew until "he says he's sorry, really, really sorry". "He broke ours, and it cost eight weeks' pocket money and the livers of three dissidents."

Some Western diplomats hoped for a thaw in relations after Bush claimed that, "If it was my fault I guess I would be sorry." Bush later denied any responsibility for the death of the Chinese pilot, saying, "My Daddy would never have let you do something like that".

The Chinese and the Russians claim that America's plan to construct a missile defence shield will unbalance global relations. "It's not fair. They've got all the Action-Bots and most of the Pokemon. We just can't compete," said one Russian official.

International jurists are keenly debating whether the 'mine first' principle of sovereign immunity, or the 'finders, keepers' principle of great power politics applies.

ANU Opens Baboon Sanctuary

Randy Mixer

Environmentalists have praised a decision by ANU Council to open a baboon sanctuary in the disused lot between Ursula's and Burgmann College. The Daly Road Baboon Sanctuary will replace Alexander VI College, which was destroyed several months ago by an act of divine justice.

Residents of the remaining Daly Rd colleges have welcomed the move. Mullet, President of Buggeree College, said, "like we've put up with Alexander's boys in the past, so I can't see much difference. Once we got the guarantee that the sanctuary wouldn't be entering a Rugby team, like we were fine with it".

Ursula College members were a touch concerned by the presence of Baboons living next door. Sister Old stated that, "The presence of Baboons was a constant reminder that God may not have created the world in 7 days, but rather over a longer period of time, which raises questions as to his absolute power".

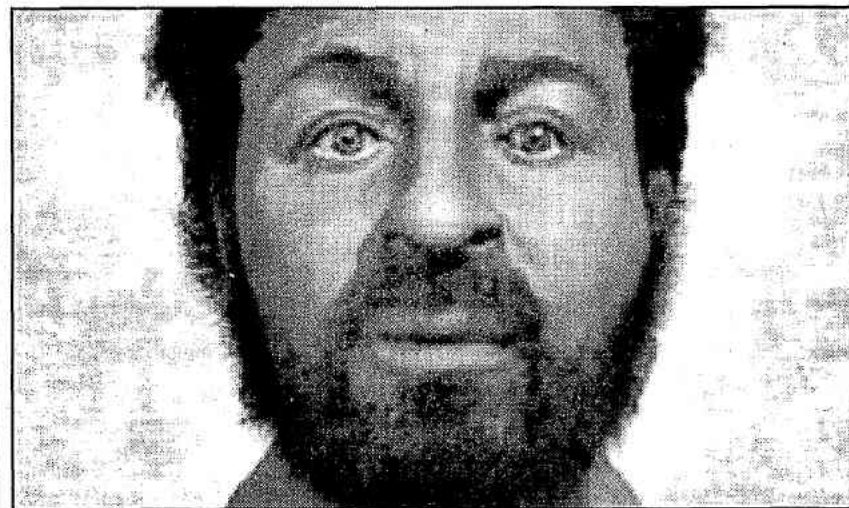
Some residents had expressed

concerns that people might mistakenly wander into the baboon enclosure after alcohol binge events such as the toga party. Their complaints were retracted when Commonwealth officers assured them that the species could not interbreed.

The Environment Collective were pleased by the announcement. Amethyst Hippyfunspree, their totem spirit, claimed that "some people think that the baboons are aggressive and dangerous, but we'll just play them soothing music and stuff". The Collective had initially objected, but was reassured that baboons have been indigenous to the site for almost twenty years. Moreover, past residents and believers in "the Alexander VI spirit" have been assured that current residents will still be able to live in the Baboon sanctuary. The only major change will be in the starch content in the Cafeteria.

The sanctuary should be operational within three years, once a thorough decontamination program has been completed.

Messiah Makeover



Stylists described Christ's old look as "begotten not made"

Ray Sforza

With the BBC releasing what they have called the true face of Jesus for an upcoming series, Susane, a large woman from Chicago has instructed Ricky Lake "to make over my messiah."

"Ricky this boy has got to be shaving before he can be saving", Susane let fly in front of a vocal audience.

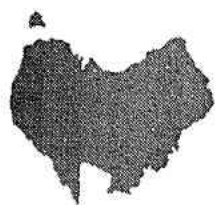
Jesus, who was in a sound-proof tank listening to 'fat' r&b, was in complete shock after being told that he was going to get a make over.

"Ricky she told me I was here today

to make a blind man see. I could've never predicted this."

Ricky then had Jesus escorted back stage with the other guests who were getting makeovers. Other guests included a grandmother who dressed too sexy for her age and a girl who looked like "nottin but a dog" in her mother's words.

Upon coming back on stage Jesus was treated to the yellow "yo" sign by the crowd, rather than the blue "no" one, much to Susane's delight, "Ricky now I can truly say he is the son of God."



'Strine Life

Clowning Around

Act 2 Episode 3: Life is a parade

Now I am the last person to rain on a parade. In fact, as clown, I quite enjoy a good parade. Unfortunately, it has been many a year since I have actually seen one of those good parades. Living in Canberra I, like most of the residents of our national's capital, have to make do with paltry offerings of the Canberra Multicultural Festival, whose highlight is the glorified walk-a-thon that is the Canberra Multicultural Festival Parade.

Any members of the public who were unlucky enough to sit through this year's parade would have noticed that crowd numbers were so far down there would have been a larger audience if the paraders had switched places with the spectators. There was no traditional salute from local politicians as most of them failed to show up either. Even the horse manure was down from previous years. All we had to make do with was the mindless rantings of a local commercial radio personality.

And it seems that I am not the only one disappointed with the Canberra Multicultural Festival. Marching orders have been handed out to the head honcho of the whole scam, Dominic Mico. (How can you trust a man whose name is spelt almost entirely with Roman numerals?) And while a lot of people in the arts community have been rolling their eyes and furrowing their brows at the dismissal I can't help but smiling a little.

That is not to suggest that I have ever actually met Mr Mico. He has made it quite clear he isn't interested in my type. The only time our paths ever crossed was in Civic one Friday night. I group of my peers has just finished a circus street show. They had quite literally bent

over backwards for their audience, and had filled their hat from the appreciative crowd. Dominic approached the group of six and complimented them on their show. After a brief exchange he asked them where they were from. Upon hearing they were local, he turned his back and walked away without another word. The idea that someone from Canberra could have some semblance of talent was too much for him.



But that is the nature of arts bureaucracy in Canberra. A performer's talent is in direct correlation to the distance they travelled to perform. That is why the Department of Urban Service refused to pay triple time for a locally based performance troupe on New Years Eve. Ironically, they were more than happy to hire the same group for more than triple time

when they booked them through a Sydney agent. After all, if someone is from Sydney they must be good!

Canberra is a multicultural society — we don't need a corporatised and imported festival to tell us that. The fact that our shop keepers, business people and drug dealers all come from a variety of ethnic backgrounds is a testament to this. Sure, these cultures may not be interesting enough to fill a parade or put on a spectacular street show but they highlight how ingrained different cultures are in the ACT.

**I would like to apologise for the lack of humour in this month's column. To amend this I would like to make the following observation. "I don't know why people think Barbie is superficial. She has stayed with Ken for the past 25 years. And he doesn't even have a penis!"*

The opinions expressed in this article are those of Bilbo the Clown and do not necessarily reflect those of the editors.

Like in Cuba

Bridgette Rosse

Free market ideologists often claim that there is no viable alternative to capitalism, its cruelty and exploitation. They are wrong. Cuba teaches us the necessity of global anti-capitalist revolution. It is a bastion of hope to the world's oppressed. The Cuban revolution, despite the imperialist attacks of the most powerful nation on earth, demonstrates that there is an alternative to capitalism and alienation.

Great achievements can be made when the people are empowered under the leadership of a revolutionary socialist party. In 1959, the Cuban people, acting as one, overthrew the Batista regime. This brutal dictatorship exploited the people and concentrated power (and political discussion) in the hands of a few. It was manifestly corrupt and nepotistic. Aemilio Castro, the Minister of the Interior, has described this regime as "the decadent tool of imperialistic capital" (*Collected Speeches*, Vol. IV, p.657).

Before the revolution, Cuba was entirely dependent on American investment. Malnourished children with bloated bellies roamed the streets and rural areas went without schools, doctors, electricity or paved roads. No longer! Since the revolution, Cuba has asserted its economic independence. Because of its extensive sugar exports,

Cuba has never had to receive a subsidy from another country. The present weakness of the Cuban economy is due to the plotting of foreign powers. The United States of America is so intimidated by Cuba's example of socialist economic development that it has imposed economic sanctions for over forty years. In 1991, the then Soviet Union cancelled its sugar contracts, causing the Cuban economy to shrink by one third. Shortsighted Russian planners did not realise that Cuban sugar, which follows the Labour Theory of Value, is worth more than sugar from countries where the principle of relative scarcity applies. But Cuba, that heroic island nation, has survived. Because of the unanimous support for Fidel Castro, Cuba has never had to use the oppressive measures of rich countries like America. Cuban police have never broken up demonstrations with water canon or tear gas.

The revolution has brought justice and development. After the Revolution, rents were reduced to ten percent of family income; even given this dispensation, rents have steadily decreased in Cuba since the Revolution. Paper money is gradually disappearing from an ever more socialist society. The hundred richest people in the United States are worth over four hundred trillion dollars. Because Cuba has implemented a

thorough social justice policy, the hundred richest people in Cuba own less than one million American dollars between them. Despite the last decade of austerity, not a single Cuban school, hospital or child care centre has been closed (*Annual Report (1999): Fidel Department Statistics (Havana)*). Medical advances continue. In 1994, the Cuban government announced the almost total abolition of uncleanness. Since that year, the average Cuban has consumed annually only one bar of soap.

Cuban socialism has been endorsed by the people time and time again. In 1960, thousands of young people left for the countryside to teach the people to read and write. Within a few months, millions of Cubans attended public demonstrations to celebrate their new literacy. In 1960, foreign and Cuban corporations were placed under the direct control of the workers; ever since, the workers have vouched their loyalty to Fidel Castro through their unions and boards of management. In the United States, 48% of the public turn out to vote. In Cuba, 98% of the public vote. Cuba's system is twice as democratic and representative as the United States, where the wealthy and powerful dominate public life.

Cuba's spirit of revolutionary international solidarity is unmatched



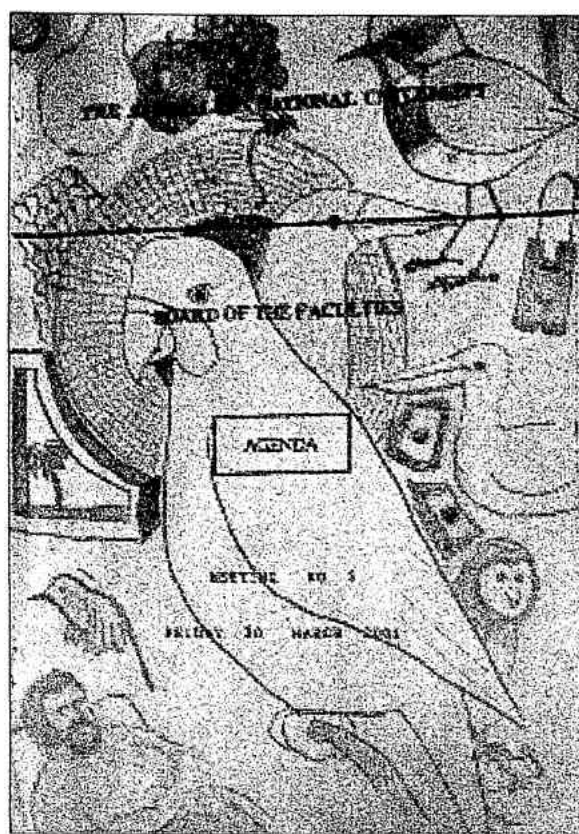
Bridgette Rosse's work is published in *Green Left Weekly*. She lives at Hysen Green.

by the rich capitalist countries. Rich countries like Australia lock refugees in concentration camps. Compare the generous solidarity of Cuba, which has never turned away a single refugee; its navy constantly patrol the coastline to save boatloads of asylum seekers. Cuba, through Fidel Castro, speaks for all the countries of the South in international forums, demanding justice and debt relief.

As a revolutionary socialist, I am committed to building social democracy, like in Cuba. Australia and other rich countries have much to learn from the Cuban system of government, not least of all the need for global anti-capitalist revolution.

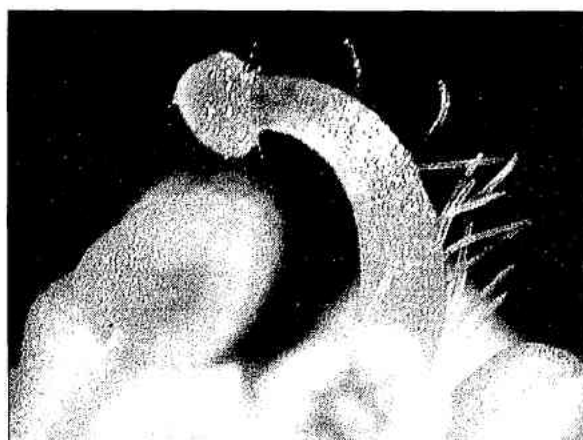
budding artistry at bozo

The Division of Botany & Zoology Art Exhibition was organised by Ms Nina Amini and held at the BoZo tea-room on Wednesday, 4th April. Ms Amini had noticed during her time at ANU that the academic and student members of the division had a wide range of creative talents, so in 1999 initiated the tradition of the BoZo art show. This year the emphasis was on the creativity as well as the talent of the members of the Department, a requirement which inspired great artistic creations such as *Siberian Haystacks in Winter* by 'The Great Bolando' and *A Shy Scientist Finally Unleashes The Exhibitionist Within*, a participatory artwork by 'Kaska, Shazza & Megan'. Thanks must go to the Staff Amenities Fund who provided funding for the event as well as the Australian National Gallery who donated tickets to their Monet exhibition as prizes. All members of the Division would like to thank and congratulate Ms. Amini on her organisation of the event.



page 3 plant

in this non-biased society, botanical fetishists abound — and who are we to deny them them expression? **kaska hempel** brings you...the seedy side of soy.



Geek Chic



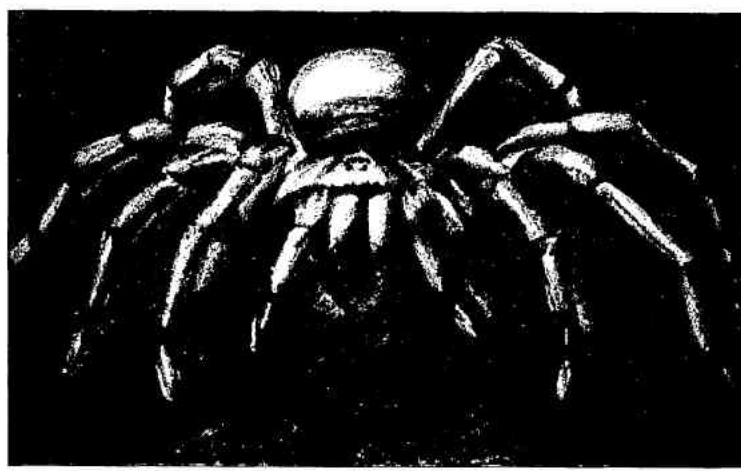
Awards

People's Choice Award:
Bob Wong, *Banquet*

Painting/Drawing:
Sarah Legge, *In The Mood*

Photography:
Golo Maurer, *Sky, Sun, Sea*

3-D:
Warwick Smith, *Secret of Computers*



http://www.web_reviews@woroni.com.au/by_marla_the_tumour
<http://www.hotornot.com>

If *Survivor*, *Changing Rooms*, *Temptation Island* and *Popstars* have taught us anything, it is that mass humiliation of strangers is entertaining. There's nothing better than sitting around with your nearest and dearest mocking and deriding random human beings. This is why Am I Hot Or Not? Is so...satisfying. The concept is simple: people from around the world send in their photos to this site so that the more cynical (or merely desperate) among us might decide whether they are, indeed 'hot or not', and rate them on a scale of 1 to 10.

Visitors to this site immediately have a chance to vent that vindictive streak and take on the Popstar judge role. My personal favourite was 'Terri' who averaged a rating of 3.5. Terri poses seductively in front of an open log fire, a scene which is only marred by the corner of the baby's cot which intrudes into the tableau. This site has something for everybody. Why not hold a themed party? Gather your nearest and dearest around the computer and collectively rate the poor, misguided fools who pout out of the computer in search of fame and internet-porn-star status.



Marla The Tumour, 21 Sagittarian, would kill a puppy.

<http://www.sparkmatch.com/match.mpl>

The premise of this site is that it isn't the music you like and the films you prefer that bring you and your one true love together, it's how you both respond to a horrific car crash. This off-beat, admirably sick approach to internet dating is smooth, suave, sassy and absolutely hilarious. You start by answering ninety-question survey. None of the whole "if you were on a desert island what books would you take?" rubbish. In fact, the only mention of island getaways in this questionnaire involves a potent cocktail of married strangers and meaningless nights of passion! And forget "are you a dog or a cat person?" Sparkmatch prefers "kill one: (a) kitten; (b) puppy?"

Complete these and you're given a profile type and description and go into a world-wide database which helps you to find your equal in evil. I was the 'Angel From Hell' but only six people have looked at my profile and the site seems to be dominated by tortured souls (ie. ugly people) and 16-year-old would-be porn wannabes. But I have faith...my sparkmatch is out there somewhere: and when I find them I will delight in the mocking laughter that will ensue.

Nef
378.427

canberra centre... WOK
6257 8487

head office...
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